

May 27, 1955

Mr. Maxim Karolik
Newport, Rhode Island

Dear Maxim:

It was so nice seeing you last Saturday, and I regret that I was weary and there was no one else here to entertain you. I am also looking forward to the great evening of the records and hope that it can be arranged in the near future.

During the evening we talked of the three items that you decided to purchase a good many months ago and which I had forgotten to ship. These have now been packed and are being sent to the Boston Museum, with the exception of the Flower Piece and Stencils. I hope you do not mind our holding these for our forthcoming exhibition of Gallery Acquisitions. The Flower Piece was catalogued, together with the stencils, and I would hate to omit them from the exhibition. Do let me know how you feel about it. We can ship them at the end of June when the exhibition ends and the gallery closes for the two months.

My best regards.

Sincerely yours,

EGH:mh

for to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 27 '55.

Miss Edith G. Halpert
Downtown Galleries
32 East 57th St N. Y.C.

Dear Miss Halpert:

I failed when I was in your office to get copies of the two newspaper articles which you have on the "Blackhawk" of Louis' side. If these are not secured firmly in one of your scrap books I would like to have them in a few days - I shall return them immediately. In looking up some of the early editions where an engraving is given I may confirm the idea more definitely that it was carved to represent "Blackhawk".

Now, in reference to the pictures I did not have snap shots of Mrs Webb's collection - the only pictures I have of her collection were the ones published in North Shore ^(clippings) and the two you gave me - the "Indian with papoose", and the "Turkish Girl" both of these are cloudy - too much so to use in book.

I ~~am not~~ ^{cannot} ~~compelled~~ to have these pictures immediately and if you would rather wait until you see her - this summer - that will be satisfactory. I would like to have the two figures shown in the picture enclosed and your "Blackhawk" - These three I think should certainly go into the book - others will be listed with short description.

I am planning to be in New York late in the summer but I am afraid that is your vacation time - Perhaps you will be back before my return to Texas, I hope so -

Thank you very much for your letter and help -
Sincerely, Pauline A. Prichard
713 Graham Place Austin, Tex.

Sally Fairweather

Shirley G. Hardin

FAIRWEATHER-GARNETT GALLERY

1019 Hinman Avenue, Evanston, Illinois • University 4-0767

May 3, 1955

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Edith:

Thanks so much for your letter about La-
Chaise bronzes. I am hoping to be in New York in
about ten days, and if so, shall certainly be in
to see you.

It's been much too long since I had a
visit with you, and I am looking forward to a nice
long talk and a look around the gallery.

Sincerely,

Sally
Sally Fairweather

SF/au

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Private



GRAND
Card



The Downtown Gallery
32 East 51 St.
New York 22, N.Y.

8. What artists do you think of as being most affected in money value by his death? What are the money figures and dates?

9. What painting do you think of as the best example of price increase due to the "rediscovery" of the artist? What are the money figures and dates?

10. Would you name several paintings in which rarity or scarcity is an important factor in the level of the price for a painting, considering:

a) The small quantity of the artist's total output:

b) The rarity of a certain subject or style within the artist's total range or work:

c) Historical or stylistic importance?

Mr. Kero Saarinen

-2-

May 5, 1955

I hope you and the family had a wonderful trip and that I shall have the pleasure of seeing you in the near future.

Sincerely yours,
Mr. Kero Saarinen
Bloomfield Hills, Michigan

Dear Kero:

I am so sorry that you and Althea appeared New York on your return from Europe, as I had hoped that you would not only have an occasion to see the completed murals but that we could talk further about making plans to retain the paintings as three independent sections applied as a unit. When the David Gardner's were here I mentioned the matter to them and offered to contribute \$500. toward the cost, but now that the time is so short I suppose that all of us here who felt so strongly about the matter may just as well relax.

As I wrote to Mr. Lacy on April 5, after you left for Europe, the murals were to be ready as originally agreed on May 5. On April 28 I advised Mr. Lacy that the murals were finished and were ready for shipment.

Will you be good enough to let me know how the crate should be addressed - to Duke University or to some specific building. Will you also let me know when David should plan to leave for his home. He left large overlapping areas and will have to be present to discuss the matter with the persons you have suggested for this application. Since he will not wish to remain for too long a period, we should be grateful if you would coincide his arrival with that of the person you suggest for the job.

In a final effort to permit temporary removal of the canvases from the wall, may I make another suggestion. Several people mentioned that there are no adhesives recently manufactured, which have some relationship with the flexibility of rubber cement and which would permit the removal of the canvases at some future time without damage. No doubt in your office you have such information available and we could immediately communicate with George Stout of the Gardner Museum, David Rosen in New York, or one of the other restorers, to ascertain whether or not such a material would be damaging to the canvases.

Meanwhile, we are arranging for packing of the murals and will ship them the moment we receive word from you.

not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 10, 1955.

Mrs. Jack Jungmeyer, Jr.
1424 North Crescent Heights Blvd.
Los Angeles 46, California

Dear Mrs. Jungmeyer:

Despite all the correspondence with the Institute of Contemporary Arts in Washington, I got word today to the effect that the painting was returned to New York. Thus we shall have it packed immediately and shipped to you. No doubt it will reach you earlier than if we had left it in Washington until someone devised a means of building an appropriate crate. In any event, you should be enjoying the painting in the very near future.

I too recall your visit and look forward another one in the very near future. Meanwhile, my best regards to you and Mr. Jungmeyer.

Incidentally, in talking with a very dear friend of mine the other day, he made reference to your husband, with whom he had some contacts during his long stay in Hollywood. Would you ask him whether he still remembers Edwin Gilbert, now a resident of Bridgewater, Connecticut, and formerly a close neighbor of mine in Newtown, Connecticut. Many years ago he wrote a book entitled, "The Squirrel Cage", and has just now completed a novel called, "Native Stone", a most exciting book which, unfortunately, was held up in publication because of some coincidental reference to an architectural firm which identified itself. When you get a moment do let me know as Gil and Virginia are two of my closest friends.

Sincerely yours,

EGH:mh

GRAND RAPIDS ART GALLERY
230 FULTON STREET, E. - GRAND RAPIDS, MICHIGAN
OFFICE OF THE DIRECTOR

May 7, 1955

The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Your note of May 5th has come just as I was about to write you. I am so happy to tell you that our committee have selected for purchase, the Maehn, "Deer Isle" - and the two Shahn "Birds". Will you send us your statement for these including the usual Museum discount?

There is a possibility that we may also be able to have the Shahn "Cat" but we will not know about this for several weeks. Will it be all right if we hold it here until the decision is made?

Sincerely

Walter H. McBride
Walter H. McBride
Director

WHM:ev

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



11 May 1956

The Downtown Gallery
attn.: Mr. Edith G. Halpert
32 East 51st Street
New York City

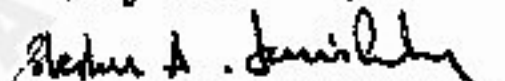
Dear Mrs. Halpert:

I am writing again, as I have heard nothing further
in connection with the John Marin books consigned with you.

In this connection I also refer to my writing of 14 Oct.
1954, which remains unanswered.

I understand that you are very busy with the many fine
exhibitions, but I like to clear this matter up before the summer comes
around and with it vacation time.

very sincerely yours,


Stephen A. Jarislowsky

168 Beverley Avenue
Mount Royal, Que.

not to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

due to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

MICHIGAN STATE COLLEGE
EAST LANSING

DEPARTMENT OF ART

May 24, 1955.

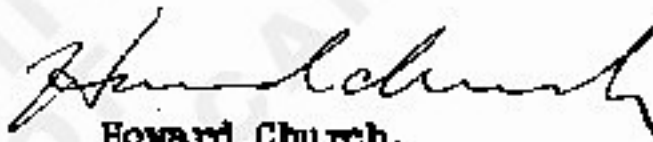
Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22, New York.

Dear Mrs. Halpert,

Thank you for your letter of May 16, in which
you explain the impossibility of supplying a photo-
graph of the mural which Mr. Davis is doing for
Drake University. Perhaps a color transparency of
the sketch will do just as well, and we should be
happy to have you loan this to us.

I am not sure of the color reproductions we have
of Mr. Davis' work, other than a large "Report from
Rockport". I think anything you can manage to send
will be of use, and I will see that anything you send
is returned to you intact, after Mr. Scott has made
use of it.

Sincerely,


Howard Church,
Head.

HC:dc



"IT IS FOR US THE LIVING . . . TO BE DEDICATED
HERE TO THE UNFINISHED WORK . . ." LINCOLN

MANZANITA RANCH

ISABELLE, CHAMA & MERLE ARMITAGE
EDNA & JOHN NEWTON

P.O. BOX 157

YUCCA VALLEY, CALIFORNIA



May 18.55

Dear Mrs Halpert-

We are interested in a lithograph, an etching or a silk screen of Ben Shahn. Has he accomplished work in any of these media?

If so, would you send us two or more things to select from which we would return at once:

We have a wonderful life here at this ranch and only see Los Angeles 2 days a week.

Sincerely

Merle Armitage

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. William H. Lane

-2-

May 16, 1935

if you are in New York.

Sincerely yours,

Mr. William H. Lane
Standard Pyroloxoid Corporation
Leominster, Massachusetts

EOH:rh

Dear Bill:

P.S. I have a great surprise for you. Guess what I have bought at a Yale-Barnes auction for you. Many thanks for sending me the information. These, together with the other information, are being sent to Iowa.

I have just returned from Washington, where I lunched with the Phillips, John Martin and Fred Wright, followed by a visit to the Phillips Gallery to see the Martin show. It was most interesting to compare this exhibition with that in Boston. One show is definitely displayed, with no effort at documentation, and the other with great dignity in an important national museum. You would be very pleased to see your painting in Washington and to hear the enthusiastic remarks made by Mr. and Mrs. Phillips and particularly by Fred Wright, who considers it a top job. It really glows in the dim light of the small galleries, or rather in spite of it. Another fascinating feature which we all discussed was the proximity of the famous masterpieces in the Phillips collection to the Martin, which held their place nobly.

The more I see and hear Fred Wright, the more strongly I feel about him and his writing. I wish I could think of a Foundation, and I honestly do not mean yours nor am I hinting, that would finance a series of books by Fred, and I wish too that it were possible for him to accept the job at the Boston Museum where he would have the proper stimulation from some of the museum staff, some of the local artists and three or four collectors, and take time I am including you. In any event, art matches on.

I am leaving for Chicago and Detroit Tuesday afternoon, and hope to be back by Friday. If you should be in earlier in the week would you be good enough to turn over the Weininger and Spencer to Lawrence, so that he can arrange for immediate pick-up and shipment. We hope to get all the pictures out by Friday, but it is not imperative to actually ship them until Monday. Perhaps I shall see you

rior to publishing information regarding sales transactions, senders are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

D
R
A
F
T

May 31, 1955

Dear Mr.

FORTUNE is preparing an article for an early issue tentatively entitled THE ECONOMICS OF ART. Accompanying this article we plan to publish a color portfolio of about twenty paintings, ranging perhaps from the 15th Century to the present day. We must choose paintings for this portfolio, so that each one will serve as an important example in the history of art market values, past and present.

I am writing to ask if you will help us. The attached question sheet represents a somewhat bold attempt to gather a body of important fact about the dollar fluctuations of the art market, and the influences that have caused these fluctuations. If you and a very few others to whom I am writing will give us the benefit of your opinions in this area, our portfolio will have an importance that it can attain in no other way. Although the primary purpose of these particular questions is to help us with our portfolio, the text of our article, too, can profit very much by your help here.

Let me emphasize strongly that your answers will be held in complete confidence in my office. We shall not quote you, or attribute any opinions to your name, or disclose the identities of any of our helpers with this story unless we specifically ask and receive permission to do so.

If the question sheets attached seem formidable, I hope nonetheless you will find our project worthwhile as an attempt to bring important facts to the lay public, and that on those grounds it will merit all the help it can get from experts such as yourself.

Yours sincerely,

Eric Hodgins
Board of Editors

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

713

Healman St.
Quentin

MICHIGAN STATE COLLEGE
EAST LANSING

DEPARTMENT OF ART

May 4, 1955.

Miss Edith Gregor Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22, New York.

Dear Miss Halpert,

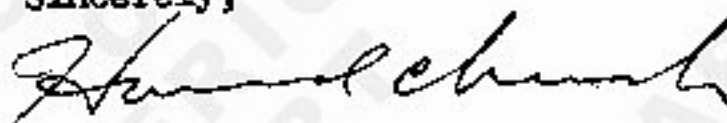
Thank you for your letter of April 7, in which
you inquire as to our progress with regard to a mural
by Stuart Davis for our Kellogg Center.

Unfortunately, matters of this nature move very
slowly on our campus, and the best I can do at the
moment is to report that arrangements are being made
to take the matter up with the governing board of
the College.

I am supplying the committee with several color
reproductions of Mr. Davis' work, and may I suggest
that if you have available any visual material, which
would be at all persuasive, you send it on. I thought
it might be well if we could have a reproduction of
the mural which Mr. Davis did for Indiana University.

In any case, I trust we will have good luck, and
I shall endeavour to keep you informed.

Sincerely,



Howard Church,
Head.

HC:dc



"IT IS FOR US THE LIVING . . . TO BE DEDICATED
HERE TO THE UNFINISHED WORK . . ." LINCOLN

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 4, 1968

Mrs. J. B. Johnson
Oldrick, New Jersey

Dear Mrs. Johnson:

We have just checked with the framer and ascertained that it will be another week before the job is finished. Silver leaf and buffing take considerable time, but he will expedite delivery - and we shall ship the picture promptly.

Indeed the installment plan is quite satisfactory and you may send us a monthly check if you so desire or pay in several blocks at your convenience.

Are you planning to be in New York in the near future? Because we have always concentrated on making complete collections for museums and restorations, we advertise our American Folk Art very little. For your information we have made up the Rockefeller collection at Williamsburg, the Folk Art collection at Shelburne, as well as in the major art museums in the country. But we now have in our stock a superb group of paintings in all media and a wide variety of subject matter including landscape, etc. If you are not planning to come to New York I shall be glad to assemble a group of photographs for you as suggestions.

My best regards.

Sincerely yours,

EGH:ah

May 6, 1955

Mr. Norman Geske
University of Nebraska
University Galleries
Lincoln, Nebraska

Dear Mr. Geske:

At the suggestion of Mrs. Walter White, I am sending you photographs of four O'Keeffe paintings which seemed to interest her especially, and which I think are worthy of inclusion in the University of Nebraska collection -- or shall I say any of which.

Because of the tremendous variation in color organization, the black and white photographs are most inadequate. If however, you would like to see all of these, or one or two, we shall be very glad to send them to Lincoln for consideration. I hope you will note the low figures. O'Keeffe was so delighted with the results of her exhibition that she brought the prices down to the small budget department.

I look forward to hearing from you.

Sincerely yours

EOHah

Winter Trees - 1950	\$2200.
In the Patio IV - 1940	2000.
Antelope with Pedernal - 1953	2750.
Iris #2 - 1927	3000.

Not to publishing information regarding sales transactions, researches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

May 27, 1966

Mr. William Lane
Standard Pyroxoloid Company
Leominster, Massachusetts

Dear Bill:

I received from Fred Wight an SOS telegram and recalling your offer made some weeks ago I decided to write to you.

The telegram reads to the effect that the University Press is prepared to publish a hard cover edition of the Marin catalogue if a \$2000. subsidy can be obtained, either in the form of a loan or an outright, deductible gift.

I am sure that I can obtain \$1000. elsewhere, but thought that I would write to you about the same amount in the event that you would like to cooperate in Fred's venture. However, please do not hesitate to refuse if you prefer to stay out of this deal. Fred does not know that I am communicating with you or with Nicky Lowenthal, so there will be no hard feelings on anyones part. Unfortunately, as you know, my Foundation can do nothing about any of the projects that relate in any way to the gallery, or I would be delighted to undertake the entire thing. We now have the Sheeler catalogue matter settled and everybody is happy.

I do wish some publisher would come through and realize how valuable an asset such publications would be, not only for prestige but also as future money makers with the regular promotional methods employed by these organizations, but thus far I have been a complete flop in this connection.

I hope that you have a grand time on your trip to Florida. Incidentally, if you have a moment, why don't you drop in to say hello to Allen McNab at the Lowe Gallery, University of Miami. It is one of the best looking galleries in the country and might be useful at some future time when you get some special idea for an exhibition. Besides Allen is a very gay character and it might amuse you on a business trip to have someone like him show you the inside sights.

My best regards.

Sincerely yours,

Paul Kantor Gallery

May 21, 1955

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Princeton Press, Inc.
270 Lafayette Street
New York 12, New York

Dear Sirs:

Would you kindly send us 100 copies of "ABC for Collectors of American Contemporary Art" by John I. H. Baur with drawings by Saul Steinberg.

Please allow us the regular trade discount for dealers and bill us. We would appreciate delivery as soon as possible.

Thank you very much.

Sincerely,

Paul Kantor
Paul Kantor

jk

P.P. \$10.00
1.00
\$11.00

May 10, 1955

Mrs. Dorothy Scott
513 South Vale
Bloomington, Illinois

Dear Mrs. Scott:

I appreciate your inquiry.

Much as I would like to be of help, the traditional type of painting is outside of my territory as I concentrate - within the 19th century - on American Folk Art or the more primitive type of painting and sculpture and know very little about the others.

If you would like to have me check with one of the other dealers, I shall be glad to do so, but since you asked for the return of the photograph, I am enclosing it, awaiting further word from you.

Sincerely yours,

WHS:nh
enc.

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 16, 1965

Mr. Peter Pollock
Art Institute of Chicago
Chicago, Illinois

Dear Pete:

For years I have looked for something to place
in my lockst and now the answer has appeared
in the form of a Weber photograph by Peter
Pollock.

I have a lot of additional nonsense, but am saving
it in the hope of seeing you on Wednesday, May
19. Heaven forbid that I should do anything direct-
ly, so I am going to Detroit by way of Chicago and
am leaving on the Century Tuesday night for a quick
stop over to say hello to you, etc., at the
Institute and then fly on to Detroit in the after-
noon. If you are not planning to be at the
Institute Wednesday morning please phone me and
reverse the charges. I may change my plans
accordingly.

Sincerely yours,

ECH:mb

Webb

THE BRICK HOUSE
SOUTHERN ACRES
SHELBOURNE, VERMONT

Dear Edith,

They asked me for my opinion so I wrote and said that I thought the articles would be most interesting to Museums and collectors and if there was anyway that I could help I would be glad to.

Due to our conversation I thought you would be interested in seeing their reply.

The Post ran an article on the Ti.
The work that we still have to do is gigantic but we will grit our teeth and go ahead.

Am swamped with work as you can imagine.
So much love to you and again thanks for all your help.

Affectionately ,

May 5th. [1955] *Webb*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Department of Art

May 19, 1955

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I enclose the correspondence which should clear up the problem of this Bahan painting.

You can see that I do believe the painting should be out of the show. My real fear is that it is none too solid and that it might flake further on so long a journey and this would be undesirable all around. Its repair had best, therefore, take time, although I only hope--or rather, the insurance company hopes--that it will not take money in proportion. The theory here is that this and the Sheeler painting are my only casualties and I was profiting by my heretofore spotless record and enjoying a low rate.

I expect to have news very shortly concerning the catalogue and the University Press. It would be good, too, if the Marin show went to London; and I do think there may be a fifty-fifty chance.

Thanks for all your generosity and good will; and it was, as always, heartening to see you.

Cordially,



Frederick S. Wight
Director of the Art Galleries

FSW:dd
Enclosures

Leo S. Guthman

May 5, 1955

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

When I got back to Chicago, I found the enclosed letter waiting for me. I am passing it on to you without any comments. Actually, I have not had a chance to talk to anybody who was at the meeting; but from what I gather, all hell must have broken loose. When you are through with it, just drop it in an envelope and return it to me.

I did enjoy having dinner with you Saturday night. I am afraid that I was not particularly good company. I do not know what caused it, but I was unusually tired after that golf game.

I was with my friends the Freeds on Sunday. They took me to a brunch and a cocktail party, and then I took a plane out that night.

I have not had much chance to speak to Peter to find out what is new in his situation.

Again my thanks, and looking forward to seeing you soon.

Fondly,

Leo

2629 South Dearborn Street
Chicago 16, Illinois

13. We would like one section of FORTUNE's Portfolio to deal with various "curiosities." What nominations would you make for paintings by various artists which you feel best merit the following descriptions:

a) high-priced poor examples by famous artist:

b) notable potboilers:

c) hopelessly controversial attribution:

d) famous fakes

d) other categories you would like to name?

14. What best example would you point to of the museum purchase of an artist's work that has had an important effect on the prices of his paintings? What sort of money value changes has this produced?

15. What specific instance can you give us of a depressing effect on the prices of an artist's work caused by the sale of one or more of his important paintings by a museum or a collector?

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE ZAUHO PRESS

~~XXXXXXXXXXXXXXXXXXXX~~
~~XXXXXXXXXXXXXXXXXXXX~~
~~XXXXXXXXXXXXXXXXXXXX~~

THE ZAUHO PRESS
c/o Sanshi Building
4-3 Kanda Ogawamachi,
Chiyoda-Ku, Tokyo
Japan

May 2, 1955

Mr. Edith Gregory Halpert, Director
The Downtown Gallery
32 East 51 street
New York, N. Y.

Dear Mr. Halpert;

We have duly received your letter dated April 16, 1955 through Kawade Shobo. (Kawade Book Publishing Company) The reason why the letter was turned over to us by the Kawade Shobo is because the book you mentioned in your letter was compiled by us and distributed by the Kawade Shobo.

We, the Zauho Press, has long been endeavoring to publish various books on such topics as art, archaeology and architecture and has a reputable standing in Japan in this connection. The Contemporary Fine Art Series was also one of our work and we shall be very much glad to comply with your request.

As for the price of the book, please refer to the attached sheet. However, there is one thing you must understand before you take any action. It is about a regulation called "Standard method of payment." According to this regulation, any goods, disregarding its price, shall not be exported unless either certificate of Payment or letter of credit is presented to the Custom Office. So if you want to buy the book, you have to send us the check covering the price of book and its freight charge. We hate to ask you to pay us in advance, but this is the only way for us to comply with your request since this is regulated in the Export Law of Japan.

We shall be very much pleased to send the book immediately, if you understand the above-mentioned condition and send us a check.

Hoping to hear from you soon.

Sincerely yours,

Handwritten signature

or to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
published after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

AIR MAIL

May 16, 1955

Mr. Eero Saarinen
Saarinen Associates
Bloomfield Hills
Michigan

Dear Mr. Saarinen:

The Whitney Museum of American Art and the Walker Art Center, Minneapolis, in cooperation with one or two other museums to be selected, have for some time been planning an exhibition of recent works by Stuart Davis, which we have hoped would center around the new mural painted by him for Drake University. This mural is such an outstanding example of mural painting in the modern style that its exhibition would be an event of first importance in the art world. At the Whitney Museum the mural would fit extremely well into our second or third floor galleries, by taking out one of our movable partitions and opening up a space about 48 feet deep and 36 feet wide, so that the mural would face the visitor on entering the galleries, giving it a most effective setting.

We understand that there is some question about whether or not the mural is to be mounted permanently on the wall at Drake University, and I am writing to say that we hope very much that arrangements can be made so that the mural could be removed for showing in this exhibition. We have gone into the matter of possible methods of mounting and would like to present certain suggestions as soon as we have all the necessary information. We realize that such removable mounting might involve some expense above that of mounting the mural permanently. We have been in touch with the Walker Art Center about this, and I want to say that both of our institutions are prepared to pay a reasonable share of such extra cost.

Since the holding of this exhibition depends entirely upon the mural being available, we sincerely hope that some means can be found for installing it on a removable basis. Would it be possible to install it temporarily on stretchers until we have time to present more detailed information about alternative methods of installation?

Sincerely yours,

LD:FM

CC: Mrs. Edith Halpert ✓

Associate Director

For publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

39 Liederbacher Strasse
FFM/Moechst
Germany

May 23, 1955

Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Miss Halpert:

I am in receipt of your letter 16 May.
I am not quite sure of your position.
Transportation and handling charges will be borne
by the exhibition. Does this resolve your inability
to contribute? Your gallery merely will select a
painting by Mr. Stuart Davis and have it forwarded
to a selected site in New York City. Formulated plans
call for the endorsement of this exhibition by the
West German Republic and therefore I could not possibly
at this time apply to an American Museum or Organization
to sponsor the transaction.

I await your reply with pleasure.

Sincerely yours,

Jane Debra Alberts

Jane Debra Alberts

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ALL ARTICLES MOVED, PACKED, SHIPPED, CRATED, STORED, SERVICED AND TRANSPORTED SUBJECT TO THE TERMS AND CONDITIONS APPEARING BELOW.

W. S. BUDWORTH & SON, Inc. ~ ESTABLISHED 1867

Packers and Movers of Works of Art ~ Collecting and Packing for Art Exhibitions a Specialty

424 WEST 52nd STREET
NEW YORK 19, N. Y.
May 16, 1955

Columbus 5-2194

Downtown Gallery
32 East 51st Street
New York, N. Y.

Attention: Mrs. Edith Halpert

Dear Mrs. Halpert:

Your letter of the 14th duly received, giving list of the pictures scheduled for the State University of Iowa.

We note the paintings which are to be shipped by Friday of this week, with a nominal valuation declared inasmuch as all insurance has been arranged.

The two paintings by KUHN are coming from Mrs. Kuhn's residence and the studio of the late Mr. Kuhn.

With the exception of the calls noted in the letter, we assume that the balance will be coming from the gallery and, as we advised Mr. Lawrence, we will pick these up tomorrow, noting that some of those on the listing will be going to you from another source.

If there are any additional calls, please let us know as soon as possible.

Faithfully yours,
W. S. BUDWORTH & SON, INC.
C. W. Johnson

CWJ:gm

TERMS AND CONDITIONS

W. S. Budworth & Son, Inc., when transporting, acts as a private carrier only, reserving the right to refuse any order for transportation and in no event is a common carrier. Unless a greater value is stated in writing, the owner declares, that the value, in case of loss or damage, whether arising out of the storage, transportation, packing, unpacking, or handling of the goods, and the liability of W. S. Budworth & Son, Inc. for any cause for which it may be liable, for each or any piece or package and the contents thereof, does not exceed and is limited to fifty dollars upon which declared or agreed value the rates are based, such owner having been given the opportunity to declare a higher valuation, without limitation, in case of loss or damage for any cause which would make W. S. Budworth & Son, Inc. liable and to pay the higher rates based thereon.

All services will be performed, as agreed, subject to delays caused by labor troubles, riots, the elements or other causes beyond control of W. S. Budworth & Son, Inc.

May 7, 1955

Mr. Earl E. Harper, Director
School of Fine Arts
State University of Iowa
Iowa City, Iowa

Dear Mr. Harper:

I did not realize how difficult it is to obtain pictures in the New York area. Only in three instances did I go out of town, but with these exceptions, the selection will be made in New York in order to keep the prices down.

I am enclosing a list which is not final because I have not as yet located the two other outstanding examples by Demuth, and there is still some question about which two paintings by Weber will be included. You will note that there are no titles for Stella. Both pictures would have to be borrowed from museums; one in New York and one out of town, and before making the final decision I thought it wise to ascertain whether you want to have more than thirty-four pictures. Many of these are fairly large with the exception of the Demuths and Marina, who will be represented with three each because of the limitation in size.

Photographs are now being assembled and I should have the group by Wednesday, when they will be sent to you.

I note from your previous correspondence that the pictures should reach you by June 10th. Thus, I will arrange with Budworth to pick them up before the first of June to allow ample time.

Before making up the final list I would like to know what data you wish other than dates, sizes and media. Do you want biographical notes on the artists or are you planning to have a simple check list? Please let me know and I shall attend to the matter immediately. Frankly I am excited about the remarkable variety in this group and the consistency in the vitality of each picture. The show should be stimulating for that reason as well as for the rather unusual grouping among the older generation of American artists. Naturally I shall be eager to get your reaction.

My very best regards.

Sincerely yours

Walter H. McBride

May 10, 1955

Mr. Walter H. McBride, Director
Grand Rapids Art Gallery
230 Fulton Street, East
Grand Rapids, Michigan

Dear Mr. McBride:

Thank you for your letter.

I am very pleased that your committee decided on the Marin painting entitled, "Deer Isle", and the two Shahn's. I shall hold up the billing until further decision is made - in connection with the Shahn entitled, "Cat". In all instances you will receive a 10% discount allowed to museums.

Sincerely yours,

EGH:mh

not to publishing information regarding sales transactions. searches are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 10, 1966

Colonel E. W. Garbisch
Pokoty Farms
Le Compté's Bay
Cambridge, Maryland

Dear Colonel Garbisch:

When I made the appointment with you several days ago, I did not realize that I had promised to be one of the guests of honor at a luncheon to be held on Tuesday, May 17, at 12:15. In spite of my efforts to cancel this engagement, it seems futile as everyone involved expects me. So that I do not appear mysterious, Charm Magazine and the Mayor of the city have decided to declare a Women's Week in New York (one-third of the New York population comprises women in business or women wage earners and represents a mighty large section of the tax income), and unfortunately I am the art representative.

All this long preamble pertains to our engagement for 12:00 on that day. Thus I am writing to ascertain whether it can be changed for an earlier hour, say 10:00 a.m. or for the preceding day. I am leaving for Chicago and Detroit Tuesday afternoon and shall be back probably late Thursday or Friday morning. Our exhibition opens on the 23rd, but I am including a few objects which will be of interest to you, and the balance have been tucked away.

Won't you please let me know whether you can arrange for some other time equally convenient to you.

I am sure that you can understand my predicament and my desire to be cooperative with you at a time when I managed finally to devote myself to some degree to the Folk Art department.

I look forward to hearing from you.

Sincerely yours,

EGH:ah

Not to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 3, 1958

Mr. Frederick S. Wight, Director
Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

Your letter obviously crossed mine. By this time
you have all the data.

I am delighted that you are coming to New York
and more so that you are coming before I leave
on my trip to Detroit - May 17. When I hear
from you on your arrangements in Boston we can
no doubt find a convenient date to meet.

Sincerely yours,

EGH:mb

not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 16, 1955

Mr. H. Harvard Arnason, Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 5, Minnesota

Dear Harvey:

Edith Halpert tells me that she has so far been unable to get Eero Saarinen to agree to install the Stuart Davis mural in such a way that it can be removed. The mural is to be installed at Drake University by June 1st, which is commencement day there. The paintings are being shipped without stretchers, rolled around drums, and Davis is to go to Des Moines to be present at the installation. Davis, like us, would like very much to have them removable, and will do his best to see whether this can be done.

Mrs. Halpert has just received some information about possible stretchers, etc.; but time is now lacking to present this information adequately. Our only hope now is to induce Saarinen to install the mural in a temporary removable way, perhaps on regular stretchers, so that Mrs. Halpert and Davis can have a chance to present ideas about a permanent removable installation.

I have just written Saarinen an air-mail letter of which I enclose a copy. Do you feel that you can write or telegraph him also? And is there any way in which you can make suggestions to Drake University from your nearer geographical position?

Sincerely yours,

Associate Director

LG:FM
Enclosure.

CC: Mrs. Edith G. Halpert

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published is 60 years after the date of sale.

Permanence

4 May, 1955
507 W. Vernor Highway
Detroit (1), Michigan

Mrs. Edith G. Halpert, Director
THE DOWNTOWN GALLERY
32 East 51st Street
New York (22), New York

Dear Mrs. Halpert :

Many thanks for your kind words of encouragement. It means a great deal to have the confidence and encouragement of all those who have helped me with my project.

I plan to leave for Spain in the middle of September and to remain there for one year. In addition to my own work I hope to meet as many young painters as possible to better understand their objectives as creative people. I'm sure it will prove to be a very profitable 'growing' year.

It will be good to see you in Detroit this month.

Sincerely,

Don

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AARON MOLODOV, M. D.
960 STERLING PLACE
BROOKLYN 13, N. Y.
—
PRESIDENT 4-3650

5-22-67

The Downtown Gallery
32 E 57th St

NY 10022-67

Gentlemen:

Enclosed please
find check of \$360.00 for the
Harpoon painting I bought
May 18.

Very truly yours,

Aaron Molodov

for publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Academy 2 - { 7076
7078

Night Phone: MO 3-1533

ROSENBLUM & KRAMER, INC.

GENERAL CONTRACTORS AND CABINET MAKERS

132 WEST 100th STREET

NEW ADDRESS
26 WEST 98th STREET NEW YORK 25, N. Y.

May 2, 1955

JOBING PROMPTLY
ATTENDED TO
BUILT-IN
ARCH BOOKCASES

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Downtown Gallery
32 E. 51st St.
N. Y. C.

Gentlemen:

We are pleased to submit our Estimate for work to be done at the above premises as specified below:

Living room:

Furnish and install fillers with supports in back of couch on two sides for supporting pillows.

\$ 28.00 ✓

Extend cornice in center to meet with other one for indirect lighting

16.00 ✓

Make and install one bookcase, 34" wide, 7'7" high in line with door trim.

Top part to be 9" deep, bottom part to be 11" deep and to receive two flush 30" high cupboard doors.

Material: walnut finished material to match existing shelf.

\$ 140.00 ✓

Make, deliver and install one magazine shelf rack to fit space between door and window, same height as above bookcase, 7'7", with two 5" deep shelves and four 16" and 18" high magazine pockets.

Material: walnut finished plywood material.

\$ ~~120.00~~

All this work to be done in a thorough and workmanlike manner for the total amount of

THREE HUNDRED AND FOUR DOLLARS

\$ 304.00

Respectfully submitted,

ROSENBLUM AND KRAMER, INC.

A. Rosenblum
A. Rosenblum

AR:bw

Webb

Thought Art in A. turned out well, did you?

THE BRICK HOUSE
SOUTHERN ACRES
SHELBURNE, VERMONT

Dear Edith,

Thanks for your lovely long letter which I would have answered sooner but Mrs. Carlisle has been out for more than a week with hursitis which means that I am swamped with stupid letter which she usually answers for me. The Museum is opened and now I can only work in buildings not open to the public, am starting on placing the decoys. Quite a job and will take a man most of the summer to make shelves and stands etc. but it will more than repay us for our work. It will be very fine when finished.

The grounds are now coming into shape, the grading due to the Ti was terrific then water and sewer pipes had to be put in all over the grounds. As I said to you this spring this is the biggest year that we have ever had but what we have been doing had to be done. They are making no progress with the boat. Thank goodness that we have the fixed price but that ofcourse does not help us with getting the work done. What a firm, that man Wolfson must be some character.

I have not been able to place any of the things that I bought from you as John who makes the stands is working now with the Decoys. Well I have them and the public has plenty to see.

Now I do feel that the head is a very important piece but you never told me the price on it. I would not want our collection to loose an outstanding piece. I feel the same about the whale.

As I said before I will gladly take the Merry Go Round off your hands but if you can sell it I would rather not add to the toy collection now.

I had a letter from Virginia G. Am so sunk for them but still don't understand how it all happened.

Wish you could bring them up sometime. The change might do them good.

The Story of Vermont is just off the press and I am mailing you one on Tuesday. Tell me your reaction. We start selling them at \$3. We can always lower them later if we feel that is too high. We make little profit on them as it is.

Much love and such grateful thanks to you for everything. I too feel hurt about Life but so it goes. Can't see why they did it?

Affectionately,

Electa

May 29th. 1955

Your letter of May 27th received.
I am mailing pertinent information
Blue prints etc within three days.
Thank you for your interest.
Yours Truly
Charles E. Pearce

May 31/1955

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

42

NA109 DL PD AR=WUX TDL WEST LOS ANGELES CALIF 25 802AMP=

MRS EDITH HALPERT=

PLS DELIVER DONT PHONE THE DOWNTOWN GALLEY

32 EAST 51 ST=

MAY WE COUNT ON TWO THOUSAND SUBSIDY GIFTS TO
UNIVERSITY SUPPORTING MARIN CATALOG. UNIVERSITY PRESS.
HARD COVER EDITION? PLEASE WRITE OR WIRE STATING
CONDITIONS IF ANY. BEST REGARDS=

=FREDERICK WIGHT, UCLA=(



THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

May 23, 1966

Miss Pauline Pinckney
713 Graham Place
Austin, Texas

Dear Miss Pinckney:

I have just returned from a trip and found your letter - which explains the delay in my reply.

In connection with "Blackhawk", I believe you have all the information including a photostat of the Louisville Times of February 6, 1926. I do not recall however, whether you have the clipping from the Herald Tribune dated March 26, 1940, referring to the ownership of Chief Blackhawk in the name of Arthur Rule, real estate dealer of 580 Fifth Avenue. In this article Rule claims that the figure was carved in New York in 1849, but that he had bought it in Louisville in 1926.

If you will return the snapshots from Mrs. Webb's collection and indicate those which you would like to have professionally photographed, I shall be glad to arrange for it.

And if there is any further information you require, please let me know. I am delighted that you are working with Jerry Bywaters, who is one of my favorite museum directors and am curious as to what Texas material you have been finding.

Sincerely yours,

EGH:mh

May 27, 1935

Mr. Vergne Culter
Art Superintendent
Hardin County Agricultural Society
323 College Avenue
Iowa Falls, Iowa

Dear Mr. Culter:

We shall arrange to have the Zorach sculpture, "Child and Cat" ready for your exhibition in August. The gallery, incidentally, will be closed during that month as well as July, and arrangements will have to be made for the shipment at the end of June while the gallery is still open.

Since we never arrange the packing nor the insurance at the gallery, we cannot be very helpful about the figures. Therefore, I would suggest that you communicate with W. B. Budworth & Sons at 424 West 52 Street, New York City, who will furnish the data for you promptly.

As soon as you hear, will you please let me know when the sculpture will be picked up, so that we may have it ready for the packer.

Sincerely yours,

EGH:sh

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

for publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

CLASS OF SERVICE

This is a fast message
unless its deferred char-
acter is indicated by the
proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International
Letter Telegram

1201

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

0A866

1935 MAR 17 PM 11 13

0 SFAB49 NL PD=SANFRANCISCO CALIF 17

EDITH HALPERT

THE DOWNTOWN GALLERY 32 EAST 51 ST NYK

WELL PLEASED WITH YOUR SELECTION, MANY THANKS PLEASE

CALL BUDWORTH TO PACK AND SHIP EIGHT PIECES AS LISTED

SAN FRANCISCO MUSEUM OF ART

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

UNITED STATES INFORMATION SERVICE

VIA BONCOMPAGNI, 2 - ROME

TELEPHONE 471304

Mrs. Edith J. Halpert

Downtown Gallery

East 22 St.

New York

June 20, '55

Dear Mrs. Halpert,

I am asking your

help upon the suggestion of Prof. Charles Sawyer of Yale, who is a good friend of mine.

Two young Italian scholars - Miss Marisa Volpi and Miss Carla Louri - have written an important essay on Ben Shahn.

Prof. Roberto Longhi of the Florence University is eager to publish it on his magazine "Paragone" which is one of the most important art reviews in Italy.

He requested, however, that the many reproductions accompanying the article, already obtained from the Museum of Modern Art, be supplemented by photographs of all the frescoes painted by Shahn in the United States.

To my knowledge these frescoes are the following :

- 1) 1938-39 - Roosevelt - New Jersey
- 2) 1938-39 - Postal Office - Bronx
- 3) 1940-42 - Social Security Palace - Washington

As the cultural editor of the U.S.I.S. Press Section in Rome (Italy) I was requested to help "Paragone" to secure these pictures which are impossible to find here in Italy.

Since the request is urgent and important, I would appreciate it if you could suggest me the quickest way to obtain such pictures.

The magazine "Paragone", the writers of the article and I

for to publishing information regarding sales transactions. researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LAWRENCE A. FLEISCHMAN

**16460 BURLINGTON DRIVE
DETROIT 3, MICHIGAN**

May 25, 1955

Mrs. Edith Halpert
32 East 51st. Street
New York 22, New York

My dear Edith:

Again, I want to thank you for the truly magnificent evening you recently gave us. The group was extremely enthusiastic over your enlightening talk. I know many of them plan to drop in to see you---and buy pictures, I hope.

We now have organized three or four similar groups. We hope and pray that through these groups and by constant discussions and trips to various museums we will start a broad base of true interest in American Art in Detroit.

Barbara and I are looking forward to seeing you again very soon.

Yours sincerely,

Larry

LAF/bm

not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 6, 1966

Mr. Billy Rose
Ziegfeld Theatre
Sixth Avenue and 54 Street
New York, New York

Dear Mr. Rose:

This morning I received from Billy Zorach a report on the
casting situation which I am repeating below.

The Beddi Rossey Foundry at 227 India Street, Greenpoint,
Brooklyn, will cast the bronze of "Mother and Child" and
plan to have this cast completed by the end of July.
Billy adds that he would prefer to accept their date as
any pressure might tend to affect the ultimate quality of
the sculpture. He, as you know, has complete confidence
in this Foundry which incidentally executed the Mayo
commission for him.

I am also confirming the arrangements made by you and me
several days ago: -

The total price of the bronze cast of "Mother and Child"
will be \$6000.

\$2000. will be paid to the Beddi Rossey Foundry.

\$3000. will be paid to William Zorach.

\$1000. will be paid to the Downtown Gallery.

You will be advised when the sculpture is ready and we'll
arrange for the transportation from the Foundry at your
convenience. You know of course that the Foundry ship-
ments are F.O.B. New York.

Will you be good enough to return the duplicate to us.
Many thanks.

Sincerely yours,

EGH:mh
enc.

OFFICE OF THE DIRECTOR

STATE UNIVERSITY OF IOWA
SCHOOL OF FINE ARTS
IOWA CITY, IOWA

May 6, 1955

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

My dear Mrs. Halpert:

Do you have the material ready for our cataloguing of the exhibition as yet? The time is getting very late for us to do very much in the way of issuing such a catalogue as we need.

Can you give me a date when the pictures themselves will arrive? The formal opening date of our Summer Fine Arts Festival has been established as June 14, but we would be very happy if we could have the show in hand and hung in time for commencement and alumni crowds to see it which would mean that it should be on the walls June 9.

We greatly appreciate your interest and cooperation in this whole matter.

Sincerely yours,

Earl E. Harper

Director

eeh:js

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 27, 1936

Mr. Walter H. McBride, Director
Grand Rapids Art Gallery
230 Fulton Street, East
Grand Rapids, Michigan

Dear Mr. McBride:

Thank you for your letter.

At your suggestion, we are now enclosing the bill for the Marin and the two drawings that the gallery is retaining for the collection. You will note that we have allowed the 10% discount I mentioned in my previous correspondence.

We are very pleased that these two artists will be represented in the Grand Rapids Art Gallery.

Sincerely yours,

EGH:mb
enb.

for publishing information regarding sales transactions.
- owners are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

OFFICE OF THE DIRECTOR

STATE UNIVERSITY OF IOWA
SCHOOL OF FINE ARTS
IOWA CITY, IOWA

May 10, 1955

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

My dear Mrs. Halpert:

You have done beautifully by us in your choice of the show for this summer.

I have just now shown the list to Professor Eugene Ludins and he is extremely enthusiastic about it.

As soon as the list is final I should have it because we must get going on a catalogue. I hope we can have a nice appearing catalogue even though it must be simple. Incidentally, I am sending you under separate cover a catalogue of the show we have hanging in the Main Lounge of the Union right now.

The date of arrival June 10, continues to be the right date for us to have the pictures. If by any chance they can be here two or three days earlier we will hang them in time for Commencement and Alumni Day which are June 10 and 11 respectively. Otherwise we will hang them over the week end and have them ready for the opening of the summer session and the Fine Arts Festival which is June 14.

I think we do not need biographical notes on the artists. We will simply use a simple check list with a few reproductions.

Once again I want you to know that the exhibition seems to me to be better than I had a right to expect.

Sincerely yours,

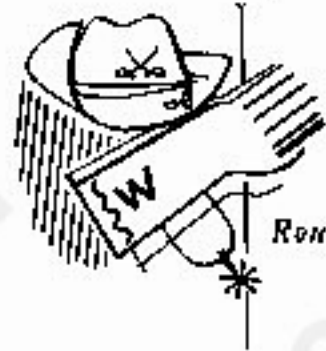
Earl E. Harper

Director

eeh:js

P. S. Of course you will send me prices on these pictures. I certainly hope we can buy one or two ourselves, and I am always hopeful there will be some sales.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Rough Rider Room

HOTEL ROOSEVELT SEATTLE | WASHINGTON

May 26, 1955

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert:

I received your telegram just before leaving today for Anchorage, Alaska. I am sorry the painting I had selected has been sold, as the other paintings did not particularly appeal to me. No doubt seeing only the photos is responsible for this. However, because of this, I would like to pass up the purchase of any of the remainder of the small works of which I have photographs.

I am appreciative of all the trouble on your part to get me the photos, and I am willing to pay for this expense. Am sorry I was on my long trip to Tokyo when they arrived.

Very truly yours,

John Hermon



Northwest Airlines - Seattle - Tacoma Bay
Seattle, Wash.

Seattle: New Washington, Benjamin Franklin, Mayflower, Roosevelt; Spokane, Wash.: Davenport; Tacoma: Winthrop; Wenatchee, Wash.: Canadian;
Walla Walla, Wash.: Marcus Whitman; Bellingham, Wash.: Leopold; Salt Lake City: Newhouse; Vancouver, B. C.: Georgia;
Portland: Multnomah, Benson; Boise, Idaho: Boise, Owyhee; Pocatello, Idaho: Bannock; Billings, Montana: Northern;
Denver, Colorado: Cosmopolitan; San Francisco: Sir Francis Drake, Maurice; Los Angeles: Mayfair; Palm Springs: The Oasis

San Francisco: St. Francis was affiliated

May 23, 1956

Mrs. Spencer Cowan
121 Brattle Street
Cambridge, Massachusetts

Dear Charna:

I have just returned from a trip to the middle west and found your letter. Naturally I am very pleased that two of the sculptures were retained for Brandeis.

Evidently I did not make myself clear about the third piece. I was referring to the Pattison who is having a show at Wellfleet and I thought it would be just as well to hold it for Nat. I was not referring to the Zorach. Therefore, if you should be coming to New York in the near future why don't you take it with you. It is small and may be not inconvenient. On the other hand, if it is too much trouble, perhaps you can get Boris to pack and ship it to us at your convenience.

Biographical notes were sent to you several days ago, according to Lawrence.

Sincerely yours,

EGR: mh

PO ✓
Handwritten
Catalan

May 27, 1933

Mrs. W. C. Holden
Statler Hotel
Washington, D.C.

Dear Mrs. Holden:

This morning I received a note from Mr. Sam Cante of Fort Worth, together with a copy of his letter addressed to you.

Indeed, we shall be very glad to work with you and shall show you a selection of paintings for your consideration when you come to New York and when I learn more details of exactly what you have in mind.

The gallery will be open only five days a week hereafter, as the summer weekends include both Saturday and Sunday. The hours, from Monday through Friday, are 10:00 to 6:00, and we shall remain open until July 1.

I look forward to meeting you in the near future.

Sincerely yours,

EGH:sh

Corpus Christi, Texas
May 10, 1955

Director
The Downtown Gallery
32 E. 51.
N. Y. C.

Dear Director:

I have enclosed for your examination
6 copies of work.
(^{± (middle period)} Earlier work is not represented herein.)

These copies were unsolicited by you,
but if you will extend me the courtesy
of considering some of my
work on trial basis giving yourself
carte-blanc in handling & sale of
my work I would be greatly
in your debt.

My work is relatively unknown
and is not on exhibition in Mexico,
my place of birth, or in U.S.
yours very truly,

William Gordon Smith Jr.



SAN T. LCHOUN, MANAGING DIRECTOR

UNION SQUARE - SAN FRANCISCO, CA

CALL ADDRESS SIGNATURE

5-26-55- "The Call" Los Gatos, Calif.

Dear Mrs. Halpert,

Your kind letter followed me all the way out west, - we were not going to Europe. Thank you for the information. I think there are some chances of our selling the marble on a basis of \$ 7.500 - not for the owner if the general situation continues to stay as it does. Thus please let me try it out. I could not reach the photos at

May 3, 1955

Mrs. Reginald Marsh
240 East 16 Street
New York, New York

Dear Mrs. Marsh:

After showing the Kuniyoshi to Sara and to two or three clients, I am convinced that we cannot obtain the price you had in mind. First of all the painting has to be cleaned and reframed in order to make it presentable. This will involve considerable expense, but will be worth while as very few people have the imagination to realize the potentialities of a picture before it is cleaned.

Thus in view of all the circumstances, I cannot make you an offer of real interest as it could not bring more than \$500. On the other hand, if you want to make a further investment on the cleaning and framing expense, I shall be glad to take the painting on consignment with the hope of selling it for \$1000. - minus the gallery commission of 25%.

Will you please let us know your decision and again thank you for your courtesy in offering the picture to us.

Sincerely yours,

EGH:ah

for to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

May 3, 1958

Mr. Patrick J. Kelleher
Curator of European Art
Nelson Gallery of Art
Kansas City 2, Missouri

Dear Mr. Kelleher:

I did not answer your letter sooner as I had hoped to get the drawing back before this. However, I have since written to the Landau Gallery to ship the picture directly to Kansas City for your exhibition which opens May 9 and hope that it will reach you on time.

Indeed I am very happy to hear that the Shahn paintings look so well in the exhibition and still hope that someone in your good city will break down and acquire one for the Museum.

My very best regards.

Sincerely yours,

EOH:nh

for publishing information regarding sales transactions; searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 17, 1955

Mrs. Aline B. Saarinen
Bloomfield Hills
Michigan

Dear Aline:

This morning we shipped to Eero's office via Air Express the Charles Sheeler painting for which I am now enclosing a consignment.

As I advised you, this picture was already catalogued in an exhibition Dr. Harper asked me to organize for the State University of Iowa in Iowa City, Iowa. The exhibition is to be held before June 1st, but the picture can reach there the last minute. Thus, if Eero's committee decides on the painting can it be sent to the above address in time for the hanging. The show actually opens on the 19th and is to be sent on to the Des Moines Art Center which means a period of two months. However, if it is absolutely essential, perhaps we can make a substitution in the exhibition for the date that you mentioned on the telephone.

Unfortunately we have no prints of the two Spencer photographs, but I am sending an S.O.S. to the Museum of Modern Art in the hope of obtaining prints.

The prices of the pictures are as follows:

Blast Furnace \$1200.

Across the Tracks 2000.

Thank you for your interest. It was nice to see you, but I do wish that you would not be on the run when you are in town.

Sincerely yours

BOWLE

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

not to publishing information regarding sales transactions,
securities are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 14, 1955

Mr. Eero Saarinen
Bloomfield Hills, Michigan

Dear Mr. Saarinen:

This morning I received a delayed reply from Charles
Gordon Beare and am enclosing a copy of this letter
for your information. I have also written to
Beare - since he did not answer his telephone today -
asking that he wire me the approximate price of the
three stretchers and whether he could expedite
delivery by two weeks.

Meanwhile, you can perhaps get an estimate of the
installation costs as originally planned. This will
give us some idea of the difference between the two
costs and perhaps the money can be raised at this
end - if the Cowles Foundation is unlikely to come
across in spite of the highly increased valuation of
the Davis paintings as independent units.

This morning I talked with Mr. Goodrich as well and
I believe he is writing to you directly about the
matter.

Incidentally, you will give Stuart Davis a weeks
notice so he can prepare for the trip to Iowa.

It was so nice talking to you and I am sorry that
I did not have the opportunity of seeing you when
you were in New York. My best regards. Do remember
me to Aline.

Sincerely yours,

EGH:mb
end.

SANTA BARBARA MUSEUM OF ART

1110 STATE STREET
SANTA BARBARA, CALIFORNIA
TELEPHONE WOODLAND 5-8369

ALA STORY
DIRECTOR

MARY OLDFIELD STEELE
ASSISTANT DIRECTOR

5 May 1955

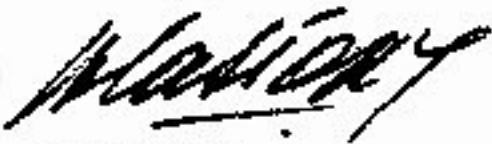
Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Enclosed is the information regarding our three Sheelers. We have just had them photographed and as soon as I get the prints I will send you copies of each.

I will be in the east the latter part of May and I will get in touch with you.

Very sincerely yours,


(Mrs. Ala Story)
Director

Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information now published 60 years after the date of sale.

May 5, 1955

Dr. Grace L. McCann Morley, Director
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Dr. Morley:

Indeed, it would be important to have an outstanding exhibition for the U.N. anniversary. It is unfortunate however, that so little time is allowed for assembling appropriate pictures for the occasion.

Also I note that you seem to stress the young generation of artists, and I wonder whether any of those listed below whom this gallery represents, will fit into the age category. Of course many of these were the forerunners of the current directions and - as a matter of fact - the five who are alive are continuing with their experimentation at this moment.

If you will wire me immediately to advise your decision about the including of these artists, I shall do my utmost to assemble appropriate examples which may be available and shall send you photographs.

My best regards.

Sincerely yours,

EGH:sh

PH 4-19/55

for to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is no published 60 years after the date of sale.

May 23, 1955

Eero Saarinen and Associates
Bloomfield Hills, Michigan

Gentlemen:

I am enclosing our bill for the amount stipulated
in the contract on the shipment of the Stuart
Davis mural.

I am enclosing also the policy covering the
insurance in transit which I arranged as a sep-
arate unit because the railway rates were very
much higher and I was sure that you would prefer
this less expensive arrangement.

Thank you for your courtesy.

Sincerely yours,

EGH:sh
enc.

May 10, 1965

Mr. Duncan Phillips, Director
The Phillips Gallery
1600 Twenty-first Street, N.W.
Washington 9, D.C.

Dear Mr. Phillips:

I am very grateful to you for your kind note and invitation to luncheon next Sunday. While I had planned to stay home in preparation for my trip to Detroit on Monday evening, I am eager to see you and Mrs. Phillips and the exhibition on the opening day. It will also be fun to see Fred Wight. All this is a preamble to my acceptance.

I shall probably leave Saturday evening to stay over with my niece in Washington and join John Marin (who is writing you directly) as your luncheon guests. Unfortunately, I have to leave at 4:30, but it will give me enough time to get a quick look at the exhibition in the Phillips Gallery setting. I look forward to the occasion.

Sincerely yours,

EGH:ah

P.S. Because I know I will forget by Sunday, I am adding this note as an introduction of Mrs. Milton L. Kramer, who is about to make her first visit to the Phillips Gallery. She is a great devotee of Marin, Dove and O'Keeffe, as well as other American artists, and is particularly eager to see your collection. If she writes you in advance will it be possible for her to arrange to meet you and to see the paintings under your direction?

rior to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

2 2 8 51

ACR21 SM60

SS QUEEN MARY AMAGANSETTNY 9 2 1245

DOWNTOWN GALLERY

THIRTYTWO EAST FIFTYFIRST NYK

WANT WEBER

LANG

AMERICAN CHARTER
80 ROCKEFELLER PL
NEW YORK

EERO SAARINEN AND ASSOCIATES

EERO SAARINEN F.A.I.A.
JOSEPH N. LACY A.I.A.
J. HENDERSON BARR A.I.A.
WARREN PLATNER A.I.A.
JOHN DINKELLO
WILLIAM V. LINDE A.I.A.
S. GLEN PAULSEN

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

May 20, 1955

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Unfortunately the Sheeler, which everyone thinks is a beautiful picture, is too small for the room even with an additional frame. Therefore we are returning it to you air express.

The Spencers seem awfully anticlimatic after the Sheeler so I am afraid its all no go at this point.

Sincerely,

Aline B. Saarinen

Aline B. Saarinen

ABS:jes

4. What artist would you name whose work provides the best example of a sustained, active rise in money value:

a) painted during the 19th or 20th centuries:
(Give some specific dates and prices)

b) before that:
(Give some specific dates and prices)

5. Per contra, what artists (or schools) represents the most notable decline from once high values? (J. Francis Murphy? Hudson River School? Bouguereau?) (Give some specific dates and prices.)

6. What specific artist in your opinion today best exemplifies emphatic ups and downs in money value? (E.g., Harnett -- high to low to high again?) Would you estimate the values, with accompanying approximate dates.)

7. What specific painting in your opinion best shows a dramatic change in money value (up or down) because of a change in attribution? What are the figures and dates?

INSTITUTE OF CONTEMPORARY ARTS

events at The Corcoran Gallery

3104 QUE STREET NW WASHINGTON 7 DC telephone HU 3-4440

ROBERT RICHMAN Director

7 May 1955

Dear Miss Halpert:

I wanted to thank you for your loan to TRENDS II: Mid-Century American Painting. I am sending a note along to verify that we have directed our agents to send the Ben Shahn "Homeric Struggle" to Mr and Mrs Jungmeyer as per your instructions of March 5. As soon as the bill comes through for the crate, insurance and the express, I shall write you again.

Unfortunately, being a non-profit institution, our budget for the year is approved in advance and our exhibition budget for TRENDS I, II and III is calculated on the paintings being returned in the last exhibition boxes that were made specifically for this show. Thus the express charges of \$32 was pro rated to 25 paintings in each of the three exhibitions. However, the insurance on the painting is valid through May 26 which should cover it until it reaches Mr Jungmeyer.

The Security Storage Company (the only reliable craters and packers for fine arts in DC) would not have been able to send the painting off until a week after the Berkeley Express in New York was able to do it. I therefore made the decision in order to expedite delivery to the Jungmeyers to return it to Berkeley and you might double check with them by phone on Monday, May 9, to verify that it will be sent to the Jungmeyers and not returned to your Gallery with the other paintings.

We look forward eagerly to the opening of the John Marin exhibition in the Phillips Gallery: it will be a big occasion and we are going to the Phillips for dinner and from there to the Gallery for the lecture on Marin by Frederick ~~Wright~~ Wright. I hope to see you there. With best wishes and many thanks, I am

Sincerely yours,



Robert Richman

RR:c

this moment, but hope it
will be all right so. We
are just leaving here again,
and this is the standing
address for the time to come:

Miramar,

Santa Barbara, Calif.

We do hope you will have a
good summer!

Trusting we will be able
to do the deal as desired with
the marble,

I am,
with kindest wishes,

Sincerely,

Justin K. Thompson

for to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 27, 1955

Mr. E. P. Richardson, Director
Detroit Institute of Arts
Archives of American Art
Detroit 2, Michigan

Dear Mr. Richardson:

Under separate cover I am now sending you the papers in connection with the pool. I am enclosing too the draft referring to the meeting.

As I mentioned during our conversation, there is a possibility of participation and support from the Ford Foundation if enough museum officials consider this of value and endorse the plan or something in similar form.

At the meeting I refer to, everyone present seemed very much interested in the idea and agreed that it was imperative to work out some plan of this type in order to continue the exhibition program in this country and abroad. I hope that you too feel that this has some validity.

I cannot tell you how enthusiastic I am about your Archives project and when our meeting is held next Wednesday (I am referring to the Halpert Foundation) I plan to propose several ideas in connection with this in the hope of assisting the project, even in a small way. I also want to bring up the matter of the critics awards and shall ask our secretary, Mr. David Solinger, to write you subsequently if they feel as I do that Detroit would be the logical place for this activity. During the summer I shall select letters, etc., from our extensive files which I shall send to the Archives where they can be sorted, destroyed or retained, depending on the reaction to them. As soon as Mrs. Ross returns to New York I shall talk to her about the John Levy Gallery files, which I am sure will have some excellent material for your Archives. I shall also try to get some funds from collectors as I see them at the gallery and can talk to them about the project.

I was wonderful seeing you and I enjoyed myself thoroughly in Detroit.

Sincerely yours,

EGH:ah

May 3, 1955

Mr. R. B. Treichler
Inland Marine Supervisor
Western Adjustment and Inspection Co.
Plymouth Building
Minneapolis 2, Minnesota

Re: WAICO File GN 34377

Dear Mr. Treichler:

If you will refer to the records of the Walker Art Center, you will find that we did not return their official receipt but that instead we notified the Center of the damage immediately upon examination of the picture.

The signature of Lawrence Allen on receipt of shipment is a routine procedure denoting the fact that the picture had been received. Usually a large number of paintings are delivered here simultaneously by the packer and the preliminary receipt is a custom in all the art galleries. It would be impossible for a responsible person in the gallery to examine each painting carefully while the truckman waits. The person might be engaged with a client or in some other capacity.

I repeat that we notified the Walker Art Center as promptly as possible about the condition of the picture - exactly two days after it had arrived. I have before me a copy of my letter addressed September 11 and we have been waiting all this time for settlement. May I hear from you shortly.

Sincerely yours,

EGH:ah
cc: H. H. Arnason

for publishing information regarding sales transactions. searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 16, 1955

Mr. D. S. Defenbacher, President
California College of Arts and Crafts
Broadway at College Avenue
Oakland 18, California

Dear Dan:

Strangely enough, Reuben Tan called me up about a job he had been offered in California, and I thought that you had written to him. His address is, 45 Tiemann Place, New York City, and if you are planning to write to him I would suggest that you do so immediately as he may have to make a decision very shortly.

Meanwhile, cheerio. My best to you and Ann.

Sincerely yours,

EGH:mh

rior to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

LA NAPOULE ART FOUNDATION

Henry Glews Memorial

MARIE ELSIE GLEWS, *President* • DAVID J. COLTON, *Vice President and Secretary* • EVAN POTTER, *Treasurer*

GEORGE BURTON CUMMING, *Executive Director*

120 BROADWAY, NEW YORK 5, N. Y. • RECTOR 2-2694

May 6, 1955

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

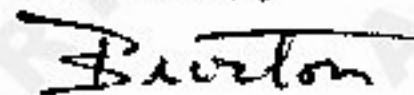
Dear Edith:

This is to thank you most heartily on behalf of the La Napoule Art Foundation, and personally too, for your help in lending to the benefit exhibition, "American and French Modern Masters," which opened at the Wildenstein Gallery on May 4th. Two copies of the catalogue are enclosed for your records.

To say that we are pleased with the exhibition is to put it very mildly - it is really a stunning show! And we hope that you will be able to see it more than once before the pictures are returned to their owners after May 28.

With all good wishes and repeated thanks for your cooperation.

Sincerely,



Burton Cumming
Director

BC/jb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

11. Would you name for us several paintings on which the high price (say \$50,000 or more), should be ascribed in large measure to a "mania for collecting" or to the eccentricities of a collector?

-
12. The paintings of what master, in your opinion, show the greatest differences in price between

a) his masterpieces (at what current prices)

and

b) his secondary paintings (at what current prices)

CITY ART MUSEUM OF ST. LOUIS
ST. LOUIS 3, MISSOURI

May 7, 1955

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

This Museum has been given a painting by Georgia O'Keefe, "Dark Abstraction," 1924. The donor is Mr. Charles Merrill of this city, who bought the painting out of an exhibition at the Museum of Modern Art in 1935. We should very much like to have a valuation of this picture for income tax purposes. I am enclosing a photograph of the painting with the size written on the back.

Thanking you and looking forward to hearing from you, believe me

Sincerely,

Wm. Eisendrath

William N. Eisendrath, Jr.
Acting Director

WNE:vcf

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

NASH, WINDFOHR & BROWN
OIL PRODUCERS
1107 CONTINENTAL LIFE BUILDING
FORT WORTH, TEXAS

May 20, 1955

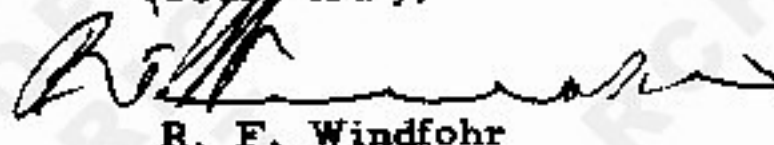
Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Thanks for your letter of the 10th regarding the Kuniyoshi. I thought I should report to you that I have made claim on the insurance company which carries our insurance for the \$387.50 I earlier wrote you about. They have just now sent me a check in that amount. They will thrash the thing out with the Railway Express Agency, which saves you or us any further bother with it.

As I believe I told you some weeks ago, Mrs. Windfohr did not seem to be excited about the Dove, but on one of my early trips to New York, I will drop in and see if you and I can find one we think she will like.

Yours truly,



R. F. Windfohr

RFW:ard

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 15, 1966

Mr. Robert Richmond
Institute of Contemporary Arts
3104 Que Street N.W.
Washington 7, D.C.

Dear Mr. Richmond:

When I examined the pictures returned from your exhibition, I found that Georgia O'Keeffe's painting, "From the Plains II", had a series of dirty finger marks. Naturally, we would not dare clean the painting, but will have to have a restorer tend to it. Before sending it to him I thought it would be advisable for you to communicate with your insurance broker so that there will be no question about the charges involved. I doubt that they will be above \$50., but can give you an actual figure when we can get the restorer in to examine the painting.

The others were returned in good condition and we have already reshipped the Ben Shahn by instructing Berkeley to retain it for repacking as you had previously advised him.

When you are next in New York do come in to say hello.

Sincerely yours,

EGH:sh

May 27, 1955

Mr. Joseph Gersten
Highland Terrace
Brockton, Massachusetts

Dear Joe:

I am sorry that I was so occupied during your last visit, but I am sure that you understood the situation.

The Pascin watercolor was sent to Knedler, where it will be properly mounted. I am happy that you will have this great favorite of mine, together with the drawing which complements it so well.

While I may not have expressed myself to that effect, I am very impressed with the job performed by you and Isabelle in injecting the vertuous germ into new collectors. Whenever you think they are ready, I might have some good pictures for them in the back room collection, including a magnificent Zerbe gouache and an oil, as well as some of the other middle aged group and my favorites in the Ground Floor room, like Kinigstein, Knipschild and Preusser. I can, as you know, replace the pictures with other purchases.

Also, a very top Aronson has just been offered to me. You may recall it. The title is "Angels and Pictures" which was in our 1953 exhibition.

The next time you come in I hope that you can stay for dinner so that we can really have a chat. My best to Isabelle.

Sincerely yours

BOM:la

For publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



UNITED STATES INFORMATION AGENCY
WASHINGTON

May 27, 1955

Dear Miss Halpert:

Thank you for your letter of April 28, 1955, concerning paintings by Stuart Davis and permission to have one of them reproduced. While we should very much like to consider the later paintings that you suggest, we find ourselves confined to paintings for which we could procure material for inexpensive color reproduction. And, since we also expected to use the pictures in an illustrated lecture and the projector required large-size slides, not easily obtainable, our selection was indeed limited. We have been wondering since hearing from you if there is any particular wording for a credit line which you would like to have us use.

We feel grateful for your suggestion concerning the later paintings, though, and feel that you may be the person to help us with another problem.

A Spanish art critic, Sr. Vicente Aguilera, is planning a book on American art and has asked us to help locate illustrative material. From the nature of the request, I assume that all reproductions will be in black and white. We are sending a number of photographs from our own files, purchased for overseas use and including one by Stuart Davis, Place Pas de Loup. Is this one of Mr. Davis' later paintings, or would you prefer that we also supply Sr. Aguilera with another print?

We are likewise lacking examples of works by a number of other artists, both of the early and the contemporary period, in which Sr. Aguilera was interested. In the hope that you might be able to give suggestions as to where works by these artists might be located, we are appending a list and would appreciate whatever suggestions you can give. Also, if any information concerning the cost of glossy prints is available to you without too much trouble, we should appreciate knowing that also.

Miss Edith Gregor Halpert, Director,
The Downtown Gallery,
32 East 51st Street,
New York 22, New York.

Not to publishing information regarding sales transactions.
Researcher are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

T H E D E N V E R A R T M U S E U M

SCHLEIER MEMORIAL GALLERY FOURTEENTH AVENUE AND ACOMA STREET DENVER 4, COLORADO TELEPHONE: TA. 8337
ADMINISTRATIVE OFFICES • CHILDREN'S MUSEUM OFFICE • PUBLIC RELATIONS OFFICE • MEMBERSHIP • CHANGING EXHIBITIONS

26 May 1955

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

The Denver Art Museum is interested in purchasing a Nineteenth Century weathervane and I'm writing to ask if you have any for sale at this time.

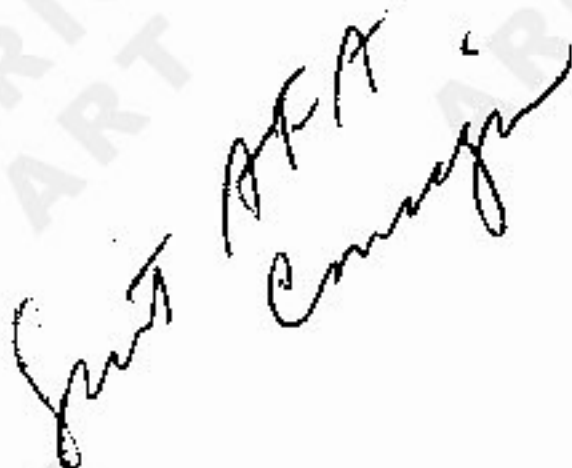
As you may recall, you mentioned in your letter of January 29 that you were having some photos made of weathervanes which included an eagle, a steer and an Indian. We are especially interested in material which would have reference to the Western United States and these would certainly seem to be appropriate.

Any ideas and suggestions you may have about this will indeed be welcome.

Sincerely yours,



Royal B. Hassrick



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

16. Will you assume now for a moment that you have unlimited money of your own to spend. What paintings would you seriously consider buying for yourself at various price levels?

Artist

Picture

- a) What would you buy for \$500?
- b) What would you buy for \$1000?
- c) What would you buy for \$5000?
- d) What would you buy for \$25,000?
- e) What would you buy for \$50,000?
- f) What would you buy for \$100,000?
- g) What would you buy for \$500,000?

THANK YOU VERY MUCH. ALTHOUGH WE SHALL KEEP THIS REPLY CONFIDENTIAL AND QUOTE NOTHING WITHOUT PERMISSION, WE NEED TO KNOW WHO HAS GIVEN US THESE ANSWERS, SO WILL YOU WRITE YOUR NAME BELOW:

NAME _____

ADDRESS _____

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 31, 1955

Miss Edith Halpert, Director
THE DOWNTOWN GALLERY
32 East 51st Street
New York 22, N. Y.

Dear Edith:

I am delighted to have the report from Mrs. Zadok that you will make a number of pictures available to us for our American Contemporary show. Here again is the list of those we wish to have in our exhibition:

SEASCAPE by Marin
FORBIDDEN FRUIT Marin (I believe I have
a buyer for this painting)
LONGHI ON BROADWAY De Muth
HARDWARE STORE)
THAT RED ONE).....Dove (your selection of
one of these will be appreciated)
CYBERNETICS Shahn
HORSE'S SKULL & PINK ROSE O'Keefe

I am completely aware there is always a possibility that anyone of these paintings might have to be replaced or substituted. However, we leave this in your hands, but we do wish paintings by these representative artists.

We will try to get the Sheeler from the Walker Center or we may use the one owned by a local brewery.

With good wishes,

Sincerely,

Edmund D. Lewandowski
Edmund D. Lewandowski
Interim Director

EDL:ad

P.S. Please complete the enclosed forms, retaining one copy of each form for your files.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 17, 1955

Miss Katharine Kuh
Art Institute of Chicago
Chicago, Illinois

Dear Katharine:

I have finally assembled a group of photographs which will give you an interesting cross-section of city themes by Georgia O'Keeffe. A number of the paintings are privately owned, others are in the possession of O'Keeffe and still others are at the gallery.

Would you like to have these photographs mailed to you for consideration, or are you planning to be in New York in time to study the material here and make your decision. Do let me know.

My best regards.

Sincerely yours,

EGH:mh

for publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 23, 1955

Mr. Henry R. Johnston
P.O. Box 328
Ponte Vedra Beach, Florida

Dear Mr. Johnston:

The photographer has just delivered some prints to us and I am enclosing a photograph of each of the vanes that you and Mrs. Johnston asked for. The dimensions are listed on the reverse side.

I am enclosing also a rough sketch of the bracket that we have been using and I am sure that someone locally can do better.

When you make your decision will you be good enough to return the photographs to us.

Thank you for your courtesy.

Sincerely yours,

EGH:mh
enc.

400
450

or to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 23, 1966

Mr. Edwin C. Wilson
3122 P Street, N.W.
Washington 7, D.C.

Dear Mr. Wilson:

Thank you for your letter.

By all means return the Stuart Davis if you are not happy with the painting. Perhaps one of the later examples will please you more. In any event, ship it to us at your convenience and we shall send you credit immediately.

I too saw the Marin show at the Phillips Gallery and although it does not seem as impressive as when displayed at the Boston Museum of Fine Arts shortly before, it is an exciting experience to see the large, retrospective collection in the warmth and intimacy of the Phillips Gallery and in close contact with the many old masters in the collection. It is wonderful to realize that we too have produced great works of art in this country.

I hope that you have a very pleasant summer and that I shall have the pleasure of seeing you in the fall when you return from your vacation.

Sincerely yours,

EGH:nh

not to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

UNITED STATES INFORMATION SERVICE

FOR THE PRESS

would all be very grateful for your help.

Thank you very much.

Sincerely yours

Giordano Falzoni

Dr. Giordano Falzoni

U.S.I.S. PRESS SECTION

2, VIA BONCOMPAGNI - ROMA (ITALY)

May 17, 1955

Mr. Wallace S. Baldinger, Curator
Museum of Art
University of Oregon
Eugene, Oregon

Dear Mr. Baldinger:

Under separate cover I am sending you the O'Keeffe and Karfiol photographs that you asked for. I believe that John Marin, Jr., wrote you about the Harnett and suggested that you write directly to Mr. Colten for the print.

I am sending you also prints of paintings by Davis, Dove, Kuniyoshi, Sheeler, Marin and Spencer, some of which will have to be borrowed from private collectors whose names are listed in the attached.

If you will let me know which of the pictures you would like to have for your exhibition, we shall make the necessary arrangements to reserve them for that occasion. On those owned privately may I suggest - if you decide on them - that you write directly to the owners.

Since the show is scheduled so many months hence, perhaps we can find some substitutes in the event that you are not pleased with this tentative selection. May I hear from you.

Sincerely yours,

EGH:sh

VERGNE CULTER
323 College Ave.
Iowa Falls, Iowa
May 9, 1955

The Down Town Gallery

32 East 51 Street

New York 22, New York.

Dear Miss Halpert:

I could not answer you sooner because
I had to contact some of the "higher ups."

We would like to have The Child & Cat
for the county fair. We will just use the
one.

Please let me know the details of
insurance and packing and I will see that
you get your money.

The show is to be held August 15, 16,
17, 18 and 19.

Sincerely

Vergne Culter
Vergne Culter
Superintendent of Art.

Not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

[MAY 1966]

Oldwick • New Jersey •

MRS. J. S. JOHNSON

Dear Mrs. Halpert:

You can ship the picture whenever it is ready to me to
BRIDGE ST. CHATHAM MASS.
Be sure the frame is on the
very dull "antique" looking side.
Is it alright if I pay you
on the installment? If not -
please let me know.

Frank E. Hurd INVESTMENTS

8383 WILSHIRE BOULEVARD
LOS ANGELES 48, CALIFORNIA
TELEPHONE WEBSTER 1-1501

INDUSTRIAL AND
REAL ESTATE CONSULTANT

NEW YORK
51 EAST 42ND STREET
NEW YORK 17, NEW YORK

PLEASE REPLY TO:
4900 GLORIA AVENUE
ENCINO, CALIFORNIA

May 9, 1955

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Good to hear from you occasionally and
I apologize for not having answered.

I notice that instead of you slowing
down as you promised, you are working
harder than ever. I, however, have
been loafing this year and that's the
reason I haven't answered your sweet
letters earlier. My conscience has
now caught up with me and I am writing
you and wondering when you are coming
out here. Let us know as we have a
comfortable guest suite for you and
we got some very good help so you can
have any of the French foods you enjoy
served in bed, if you feel that lazy.

Hoping to see you next month and with
best regards,

As always

FRANK E. HURD

FEH:mk

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 18, 1955

-S-

Mr. William H. Lane

May 18, 1955

Enclosed

Mr. William H. Lane
Standard Pyroceloid Corporation
Leominster, Massachusetts

Dear Bill:

Many thanks for sending me the Feininger photographs. These, together with the two consignment forms, was sent to Iowa.

I have just returned from Washington, where I lunched with the Phillips, John Marin and Fred Wight, followed by a visit to the Phillips Gallery to see the Marin show. It was most interesting to compare this exhibition with that in Boston. One show intimately displayed, with no effort at documentation, and the other with great dignity in an important national museum. You would be very pleased to see your painting in Washington and to hear the enthusiastic remarks made by Mr. and Mrs. Phillips and particularly by Fred Wight, who considers it a top top. It really glows in the dim light of the small galleries, or rather in spite of it. Another fascinating feature which we all discussed was the proximity of the famous masterpieces in the Phillips collection to the Marins, which held their place nobly.

The more I see and hear Fred Wight, the more strongly I feel about him and his writing. I wish I could think of a Foundation, and I honestly do not mean yours nor am I hinting, that would finance a series of books by Fred, and I wish too that it were possible for him to accept the job at the Boston Museum where he would have the proper stimulation from some of the museum staff, some of the local artists and three or four collectors, and this time I am including you. In any event, art marches on.

I am leaving for Chicago and Detroit Tuesday afternoon, and hope to be back by Friday. If you should be in earlier in the week would you be good enough to turn over the Feininger and Spencer to Lawrence, so that he can arrange for immediate pick-up and shipment. We hope to get all the pictures out by Friday, but it is not imperative to actually ship them until Monday. Perhaps I shall see you

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

NASH, WINDFOHR & BROWN
OIL PRODUCERS
1107 CONTINENTAL LIFE BUILDING
FORT WORTH, TEXAS

May 2, 1955

Mr. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I regret the delay in replying to your letter of April 7. It has been due to my absence from the office.

I am enclosing my check for \$87.50 which will cover Boissonnas' bill for \$65 for retouching the scratches and cuts on the Kuniyoshi and Grippi's bill for \$22.50 for repairing the frame and rebacking and reglazing. I would appreciate it greatly if you will have these two things done and have the painting sent to us at 1900 Spanish Trail.

I believe this painting is also insured for damage by us, so I am presenting a claim today to our insurance representative here, and they in turn can look to the Railway Express Company for repayment.

I have decided for the present at least not to buy the Dove. Mrs. Windfohr doesn't seem particularly interest in it.

Thanks for your help and with kind regards.

Yours truly,



R. F. Windfohr

RFW:ard

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CHARLES GORDON BEARCE
EIGHTY-SEVEN PORTER STREET
MELROSE 76, MASSACHUSETTS
May 13, 1955

The Downtown Gallery
32 East 51st Street
New York 22, New York

Attention: Miss Edith Gregor Halpert, Director

Dear Miss Halpert:

The stretchers you show interest in can be made available.

The 8' x 10' size will require a larger moulding, corner sections springs, etc., than the stretcher suggested by Mr. John Baur.

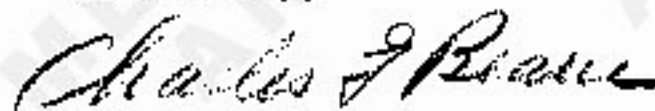
Similar stretchers have been made for many museums, Dunbarton Oaks, Gardner, Fogg Art, Leyland University, Wadsworth Atheneum etc.

The stretchers would be shipped unassembled. All parts would be complete and ready for assembly with complete directions.

Approximate shipping date would be four weeks from receipt of order.

If you are further interested, I will send you a small sketch indicating the type I believe you desire.

Yours truly,



Charles G. Bearce

UNIVERSITY OF CALIFORNIA

Department of Art
LOS ANGELES 24, CALIFORNIA

May 5, 1955

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 59th Street
New York 22, New York

Dear Edith:

Thanks for your letters. I shall have more to tell you concerning a Marin publication when I see you. What I am trying for is a second edition of the catalogue, without the list, to be brought out by the University Press here. Considering the number of color plates, and the possibility of a \$2,000 subsidy, I think that they will go along. I think, too, that this is the best solution. The hard covers mean a higher price and it won't compete with the paper museum edition. This is close to the Whitney's pattern of a paper-bound catalogue and a cloth-bound trade edition.

* Now for our meetings. I expect to be flying down from Cape Cod on the afternoon of Thursday, May 12. Can we have supper together that evening? That would be fine. I also gather from a wire from Phillips that I may be seeing you in Washington. I expect to be staying in New York at the Barbizon-Plaza.

Ever yours,



Frederick S. Wight
Director of the Art Galleries

/dp

I may not be in until 8 or 9 if I
fly from Hyannis. So we had better
go out. But I'll plan a game
before that.

WILLIAM ROCKHILL NELSON GALLERY OF ART

(The William Rockhill Nelson Trust)

ATKINS MUSEUM OF FINE ARTS

KANSAS CITY 2, MISSOURI

Cable Address: Neltrust

May 11, 1955

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 21, New York

Dear Mrs. Halpert:

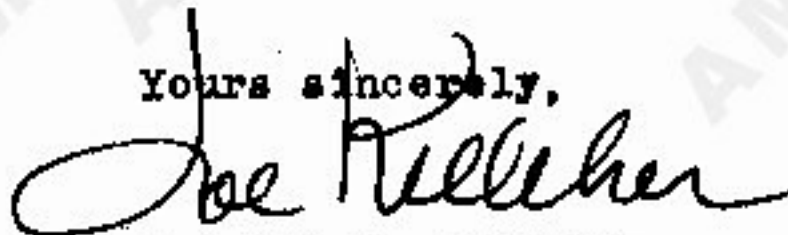
The exhibition of Contemporary American Painting in honor of the American Jewish Tercentenary to which you so generously lent EVERYMAN and ARCH OF TRIUMPH by Ben Shahn was one of the most important and popular exhibitions of the current year at the Gallery. Your generosity, and that of other lenders, enabled us to bring a group of major paintings to Kansas City, which did much to inform our public of recent trends in contemporary art. The exhibition was received with enthusiasm and I am certain will facilitate our acquisition of significant examples of contemporary art through the Friends of Art program in the future. For your great contribution, both to the Gallery and to the citizens of Kansas City, I would like to express the deep gratitude of us all.

Shahn, in many ways, was the real star of the show and the most interest was certainly given to his pictures. Please keep us in mind for a fine one for our Friends of Art selection in the Fall.

The two paintings are being shipped to Budworth in two separate shipments and should be delivered to you in the near future. I am enclosing two copies of the check list for your files.

Please accept again my deep gratitude for your kindness in making such important paintings available to us for the exhibition.

Yours sincerely,



Patrick J. Kelleher
Curator of European Art

PJK:ct
Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 60 years after the date of sale.

GRAND RAPIDS ART GALLERY
230 FULTON STREET, E. + GRAND RAPIDS, MICHIGAN
OFFICE OF THE DIRECTOR

May 24, 1955

The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am sorry that we were not able to complete the negotiations on the Ben Shahn "Cat" and will have to return it to you.

Will you send us your statement for the remainder of the items?

Sincerely

Walter H. McBride (ev.)
Walter H. McBride
Director

WHM:ev

view to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

OFFICE OF THE DIRECTOR

STATE UNIVERSITY OF IOWA
SCHOOL OF FINE ARTS
IOWA CITY, IOWA

May 16, 1955

Miss Edith Halpert
Downtown Gallery
32 East 52nd Street
New York 22, New York

My dear Miss Halpert:

What a magnificent job you have done for me! I am deeply appreciative.

I am sorry about one thing. That is that the date is now so late, particularly since we are headed into all of the tremendous activities of commencement that I cannot issue a catalogue with illustrations. We will put out a very nice booklet which will list all of the pictures have a short foreword, and give the credits which are due.

Your care in providing me with photographs will not go to waste entirely, however, since I am sure we can have a number of them reproduced in the papers of the state.

I shall execute the ~~lan~~ agreement for the William H. Lane Foundation promptly and sent it along.

I shall likewise have all the insurance coverage definitely arranged for in connection with our blanket policy. I am sorry the new Davis was not available but we can get along without it.

You will smile when I tell you that because of the fact that this entire exhibition is to be hung in the Main Lounge of the Union itself, I am a little concerned about the Karlo "Nude on Red Couch". There would be no question about this in the Art Department Building, but I run into a good deal of criticism, some of it stemming from high administrative sources, when I hang a picture of this kind.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

POL

May 17, 1955

Mr. Albert F. Sperry
Skokie, Illinois

Dear Mr. Sperry:

Several days ago I received from Houston a catalogue
of the current exhibition.

Although I hesitated to do so, I decided that I
should tell you how pleased I was with your contri-
bution to this exhibition.

Because I am familiar with the work of Chicago
artists, I recognized that a good many were from
Chicago and want to congratulate you on your direct
support of local talent as opposed to the many
who seek artists abroad and ignore the development
of the cultural level in their own home town.

Sincerely yours,

EGH:ah

for to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

for publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a fast message
unless its deferred char-
acter is indicated by the
proper symbol.

WESTERN UNION

TELEGRAM

W. P. MARSHALL, President

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International
Letter Telegram

(17) 1201

The filing time shown to the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA117 20 COLLECT=MELOSE MASS 16 1023 AM 11 18

EDITH GREGOR HALPERT, THE DOWNTOWN GALLERY=

32 EAST 51 ST=

CONCERNING STRETCHERS FOR IOWA CITY FOUR WEEKS DELIVERY
IS IMPERATIVE STRETCHERS ARE 150.00 EACH THANK YOU FOR
YOUR INTEREST=

CHARLES G BEARCE=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

not to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 27, 1956

Mr. Charles G. Pearce
87 Porter Street
Melrose 76, Massachusetts

Dear Mr. Pearce:

At last I received word from Drake University to
the effect that the Stuart Davis mural will not be
put up in time for commencement, thus giving us a
breathing spell so that we can work on the demount-
able idea.

The four weeks delivery sounds satisfactory under
the circumstances and I assume that the price for
the three sets of stretchers will be \$450., which
is also satisfactory.

So that Davis can supply the exact dimensions, would
you be good enough to send us a drawing illustrating
the mechanism and the materials used so that he may
figure on the amount of canvas at each of the four
ends. If it is at all possible, we should like to
have a carbon copy of this drawing so that it may
be sent on to the architect in charge of the install-
ation and so that he too may make the necessary arrange-
ments for hiring the appropriate person for the job.

I shall be most grateful if you would send this
material on at your earliest convenience, so that
we may get the proper ok's and hire the necessary
help to arrange for the installation about the first
of July or possibly shortly after.

Sincerely yours,

EGH:mb

rior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SS

May 25, 1955

Dear Mrs. Halpert,

Ever since our visit to the gallery
and the "private showing" of O'Keeffe's,
I've been haunted by the early

LIST OF PAINTINGS
WILLIAM H. LANE FOUNDATION EXHIBIT
 SLATER MEMORIAL MUSEUM

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

<u>Avery, Milton (1893-)</u>		
1.	The Sea Gull	1945 oil
<u>Conover, Robert (1920-)</u>		
2.	Night Shapes	1949 oil
<u>Davis, Stuart (1894-)</u>		
3.	Portrait of A Man	1911 watercolor
	Rurales #2, Cuba	1919 "
	Apples and Jug	1923 oil
	Boat Landing	1926 gouache
	Egg Beater #3	1928 oil
	Boat and Armchair	1930 watercolor
	Eye Level	1951-54 oil
<u>Dickinson, Preston (1891-1930)</u>		
10.	Still Life with Compote	c.1929 oil
<u>Dove, Arthur G. (1880-1946)</u>		
11.	Yachting	1914 pastel
12.	Clouds	1927 oil
13.	Sunrise I	1937 oil
14.	Tanks	1938 oil
<u>Egri, Ted (1913-)</u>		
15.	Sewing	1952 oil
<u>Feininger, Lyonel (1871-)</u>		
16.	Schlossgasse	1915 oil
<u>Gorky, Arshile (1904-1948)</u>		
17.	Good Hope Road	1945 oil
<u>Hartley, Marsden (1877-1943)</u>		
18.	Landscape	c.1908 oil
19.	Painting #2, 1915	1915 oil
<u>Hofmann, Hans (1880-)</u>		
20.	Green Bottle	1921 oil
21.	Landscape-Yellow Sun	1943 oil
22.	Black Light	1949 oil
23.	Composition #4, 1953	1953 oil
<u>Katzman, Herbert (1923-)</u>		
24.	Still Life - Lobster and Grapes	1953 oil
<u>Kline, Franz (1911-)</u>		
25.	Still Life-Fruit	1946 oil
26.	Still Life-Flowers	1948 oil
27.	Gray Abstraction	1949 oil
28.	White on Black-Square Motif	1953 oil

*Re letter
referring her
to AAA*

May 19, 1955

Downtown Galleries
New York **32 E. 51st St.**
New York

Gentlemen:

We are anxious to get a print of a painting by Joseph Hirsch titled "The Editorial". Perhaps you can help us. We don't know how to get in touch with the artist and are writing you in hopes that either he exhibits at your gallery or that you know his address.

~~An early reply would be appreciated, especially since we don't even know your street address and will remain in doubt as to the delivery of this request until we hear from you.~~

Many thanks for whatever help you can be.

Very truly yours,

Betsy and George VanCamp

Mr. and Mrs. George Van Camp
H-2, Sunnyside Homes
Winston-Salem, North Carolina

VIA AIR

not to publishing information regarding sales transactions; researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 20, 1955

Mr. Theodore D. Taussig
120 Wall Street
New York, N.Y.

Dear Mr. Taussig:

For your information we shall continue paying
the salary of William Haith — \$55.00 per week
during his illness and confinement in the
hospital.

Sincerely yours

EGH:la

or to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

THE ZAUHO PRESS

NEW YORK, N. Y.
1950
1000 10th Ave.
New York, N. Y.

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

P R I C E L I S T

Title: The Contemporary Fine Art Series completed in 10 vol.

Popular Edition:	\$2.80	
Gallery discount	0.62	
Ocean Freight	1.10	
Total.....	\$3.28	per volume
Edition De Luxe:	\$7.00	
Gallery discount	1.10	
Ocean Freight	1.30	
Total.....	\$5.85	per volume

Remarks: In case you want us to deliver them by air freight, the freight charge shall be as follows:

Popular Edition: \$9.00 (freight only)

Edition De Luxe: 12.30 (")

Florene Maine

AMERICAN AND ENGLISH ANTIQUES

May 9th 1955.

Dear Edith Halpert:-

Thank you for your purchases and for the check.

Concerning history on the two purchases; the deer I bought from a "picker" from Rhode Island who claims he bought it in R.I., but refuses to tell me from whom, so supposedly it is from R.I. The horse was bought from a fellow from Ohio who claims he bought it in Wisconsin from another dealer from Michigan. The man from Ohio was not a dealer, but had bought it for a toy for his child and the child turned his nose up at it and refused to play with it. Said man claims he paid the Michigan dealer \$225.00 for the horse, or rather the Wisconsin dealer. I am not good at making up stories of merit concerning the things I sell. I merely bought these two things on my own judgement and I believe both of them to have quality, age and beauty of design. It is nice, however, to know something of their origin, but I just don't know and I am sorry.

Sincerely,

Florene M.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 8, 1955

-S-

Mr. Eero Saarinen

I hope you and Aline had a wonderful trip and that I have the pleasure of seeing you in the near future.

Mr. Eero Saarinen, formerly Vice President
Bloomfield Hills, Michigan

Dear Eero:

I am so sorry that you and Aline bypassed New York on your return from Europe, as I had hoped that you would not only have an occasion to see the completed murals but that we could talk further about making plans to retain the paintings as three independent sections applied as a unit. When the David Kruidenier's were here I mentioned the matter to them and offered to contribute \$500. toward the cost, but now that the time is so short I suppose that all of us here who felt so strongly about the matter may just as well relax.

As I wrote to Mr. Lacy on April 5, after you left for Europe, the murals were to be ready as originally agreed on May 5. On April 28 I advised Mr. Lacy that the panels were finished and were ready for shipment.

Will you be good enough to let me know how the crate should be addressed - to Drake University or to some specific building. Will you also let me know when Stuart Davis should plan to leave for Des Moines. He left large overlapping areas and will have to be present to discuss the matter with the persons you have selected for final application. Since he will not wish to remain for too long a period, we should be grateful if you would coincide his arrival with that of the person you engage for the job.

In a final effort to permit temporary removal of the canvases from the wall, may I make another suggestion. Several people mentioned that there are new adhesives recently manufactured, which have some relationship with the flexibility of rubber cement and which would permit the removal of the canvas at some future time without damage. No doubt in your office you have such information available and we could immediately communicate with George Stout of the Gardner Museum, David Rosen in New York, or one of the other restorers, to ascertain whether or not such a material would be damaging to the canvas.

Meanwhile, we are arranging for packing of the murals and will ship them the moment we receive word from you.

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

TÉLÉPHONE :
OPÉRA 23-00

HOTEL LOTTI

7. Rue de Castiglione
PARIS FRANCE

ADRESSE TÉLÉGRAPHIQUE :
OTELOTTI, PARIS

May 23, '55

Mrs Edith Halpert
New York

Dear Mrs Halpert -

We have a copy of Mr. Frederick S Wright's letter addressed to our son in H. Worth, dated May 18, '55. Mrs Bahan is very pleased the painting has been sent you. We would prefer that you store it until our return to New York early in Sept., so that we may observe at first hand the damage. Then I'm sure your valued advice will be followed. It's quite likely we shall want to file a claim with the insurance company.

Should you wish or need to write Mrs Bahan, a letter will reach us here until June 4. From June 4th to 18th Hotel Bernini - Bristol, Rome.

Thanking you for your kind attention
and with best regards, I am

Sincerely

E. R. Bahan
E. R. BAHAN

Address

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WILLARD GALLERY

23 WEST 56 • PLAZA 7-3830

NEW YORK CITY 19 • N. Y.

May 10, 1955

not to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Dear Mrs. Halpert:

Marian has asked me to send you the following
information about the two paintings you are
borrowing.

Mark Tobey					
Desert Town	1950	tempera	42 x 26	\$1800.00	
Yellow Fall	1952	pastel	22 x 30½	500.00	

The insurance valuations are two thirds of the
above prices and it is understood that the prices
are subject to a 10% commission.

Sincerely,

Lucy M. Mitton

Mrs Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22

Lucy M. Mitton

May 10, 1955

Mr. J. K. Thannhauser
12 East 87 Street
New York, New York

Dear Mr. Thannhauser:

The owner of the Rodin sculpture telephoned me several days ago and after I explained the situation and my conversation with you, decided that he did not want to sell the marble unless he got \$7500. net, or \$10,000. less 25%.

Thus if that is not possible at this moment, and since you are going abroad very shortly, perhaps it would be best to return the photographs to me so that I can forward them to the owner.

Thank you for your consideration. It was very nice seeing you and Mrs. Thannhauser last week and I hope I have the pleasure soon again.

Sincerely yours,

EGH:mb

or to publishing information regarding sales transactions, artists are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 10, 1933

Mr. Leo Guthman
2629 South Dearborn Street
Chicago 16, Illinois

Dear Leo:

Since the receipt of your letter, I have heard considerable rumors about the Chicago acquisition and I think the entire situation is most unfortunate. You were very thoughtful to send the letter to me as it gives me an opportunity to study this situation in a more objective manner. Naturally I cannot mention this letter and am just keeping my trap shut. The next time I see you I shall pass on some of the gossip in our little village here.

It was swell seeing you and I am still looking forward to the occasion when you give me enough notice so that I can arrange a truly gay party to entertain you properly.

Meanwhile, my very best regards.

Affectionately,

EGH:nh
enc.

May 31, 1955

F O R T U N E

CONFIDENTIAL QUESTION SHEET

To be returned to Eric Hodgins, Room 3333,
Time & Life Building, New York 20

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

1. What painting in your opinion best illustrates a significant rise (or fall) in price due to economic considerations or historical occurrences such as

a) Wars or revolutions in the 18th & 19th centuries:

b) World War I:

c) World War II:

d) Currency inflation:

e) Financial panics:

f) Forced emigration of refugees from areas of political danger:

g) Other forces you think important:

prior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME of origin. Time of receipt is STANDARD TIME at point of destination.

0606805FC032

1975 MAY 9 AM 4 07

WELL AS PHOTOGRAPHS FOR SELECTION GRACE MORLEY SAN
FRANCISCO MUSEUM OF ART=
DKEEFFEE ZORACH=.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

May 6, 1955

Mr. Billy Rose
Ziegfeld Theatre
Sixth Avenue and 54 Street
New York, N. Y.

Dear Mr. Rose:

I am attaching the formal business-type letter in connection with the Zorach sculpture.

Since I will be in Connecticut during the months of July and August, I hope you will let me know when this sculpture is installed at Mount Kisco, as I should very much like to see it and your entire collection, if I may, at any time agreeable with you. From Newtown Connecticut the drive to Mount Kisco is both pleasant and short, and I shall look forward to the visit.

Sincerely yours

EGM:ls

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

8208

Carl Dorothy Scott 5-21-55]

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

36x24



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

HARPER & BROTHERS

PUBLISHERS SINCE 1817



49 East 13th Street, New York 16, N. Y.

May 4, 1955

The Downtown Gallery
32 East 51st Street
New York 22, New York

Gentlemen:

Supplementing our recent telephone conversation, we are very sorry that there was any misunderstanding in connection with your order for "Portrait of An Artist As An American" and that 6 copies were shipped directly to your customer Mrs. Julius Lesser of 640 Polo Drive, St. Louis, Missouri.

As Mrs. Lesser was obliged to return the 5 books to you at New York, we have issued credit for \$1.28 to cover the outgoing and return postage and enclosed herewith is Credit No. C61153. You may wish to reimburse Mrs. Lesser for this amount.

Again expressing our sincere regrets for any inconvenience and annoyance you and your customer may have been caused, we are

Very truly yours,
HARPER & BROTHERS

P. Leahy
Service Department

AL:vs

H. Paul & Minn. 5.16.55

Dear Mrs. Halpert:

I am sorry that I have been slow to answer your letter but I thought that I wrote the history as far as I know it about the whale, it was erected on the stables in the early 70's by Mr. Noyes a prominent wholesale merchant of this city. He came 1867 from Old Lyme Conn. an old whaling town, that led me to believe that the whale was purchased down east. There is not any descendants left. The mansion and stables were razed 1928 and I purchased the whale from the wreckers, in about a week. I erected the

radio mast and put it on the
top where it has been until
I took it down last month, so
you can see it has been in almost
continuously exposed to the weather
for 80 years. I have looked over
pictures over old mansions in
the Minn Historical Society library
and there is not another whale
that can be seen and looking
over both St. Paul and Minneapolis
inside the limits of the towns
that existed then. There is some
waves but they are all flat metal
and some cast iron with colored
glass inserts that came with the
lightning arresters at the turn
of the century. I have no price
in mind. But if you will let
me know what you think is a
fair price we sure can come
together on that. Sincerely
Charles Petersen

I would appreciate a picture thank you.

May 11, 1955

-3-

Mrs. J. Watson Webb

Mrs. J. Watson Webb
740 Park Avenue
New York 21, New York

Dear Electra:

It is always so good to hear from you, but I wish you would not be "swamped with work" to the degree that I can envision. Please try to take it easy.

I very much enjoyed the form letter addressed to you by Mary Buckley, which I am now enclosing, as no doubt you want it for your files. Naturally I am very curious about the "embarrassment of riches" and we shall see what happens in the subsequent issues. All I can say is "Thank heavens for our personal convictions".

Finally my infection disappeared and with several shots I am now a new character and am working hard on my last show of the season, which will include purchases made in the modern field and in American Folk Art. A catalogue will be sent to you when issued. I am trying to crowd everything in before I leave for Newtown and a rest. On Sunday I have to fly to Washington for the John Marin Exhibition opening and on Tuesday I am flying to Chicago and Detroit, where I have to give a talk. There is so much to fight for and as you well know, never sufficient time to do all the things one wants. However, I think you and I manage pretty well, except for our desire to do more than is humanly possible.

I received a card from Elliot Klibofon. I was delighted to have a Japanese stamp to send to my grand-niece in Washington. He is coming back in about two weeks and as far as I am concerned I shall do nothing further about the matter because - aside from being hurt - it is of no real consequence.

Don't worry about the merry-go-round. Although I bought it specifically for you and paid \$250. for it, I don't want you to feel that you must take it off my hands. I agree with you that it is not "art", but I was thinking of your toy collection. However, I am sure that I can dispose of it at some future time. As a matter of fact I think that with few exceptions, in the next year or so it is really unimportant for you to make any additions whatsoever. Love

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF CALIFORNIA

Department of Art
LOS ANGELES 24, CALIFORNIA

May 19, 1955

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

After my last talk with you on the telephone, I asked the Phillips Gallery (Miss Elmira Bier) to return Mr. and Mrs. Bahan's painting, *MOVEMENT - WIND SOUTHWEST*, by John Marin, to the Downtown Gallery, since I believe that the restoration which you will advise and supervise will be the best obtainable.

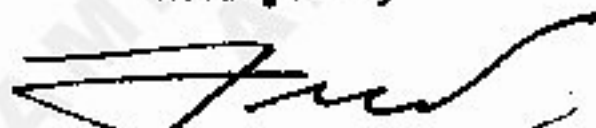
I am asking you, however, not to take steps to have this done, other than to have the restorer look at it and make his estimate, until word comes from the owners, either to me or directly to yourself. I feel responsible up to that point. I should, though, be glad to have the restorer's estimate at the earliest as I owe that to our insurance manager. Mr. Quandt's estimate was for \$50, but if relining is advisable, the cost will certainly be higher.

I enclose a copy of my letter to Mr. E. R. Bahan's son, Mr. W. C. Bahan. A copy with a covering note has gone through to Mr. Bahan.

I think that your restorer should also advise us as to whether the painting should rejoin the exhibition. The thought in Washington, when I talked to their restorer, was that it would be the part of caution if the painting were withdrawn. There was the feeling that the binding between the paint and the surface was not of the strongest. This, if true, may be remedied to some degree by your restorer but I should very much hate to be confronted by any flaking on this particular painting after one claim had been presented. The problem would then be difficult for everyone.

With all best wishes,

Ever yours,



Frederick S. Wight
Director of the Art Galleries

/dp
Encl.

May 13, 1955

Dr. Grace L. McCann Morley, Director
San Francisco Museum of Art
Civic Center
San Francisco 2, California

Dear Dr. Morley:

I have finally assembled photographs of all the paintings and sculpture you requested -- with the exception of the Miles Spencer, a print of which is not available at the moment.

A list giving selling prices and insurance valuations is enclosed so that you may have all the information complete.

Unless I hear to the contrary, I will assume that the selection meets with your approval and we shall have the material ready for your packer.

Sincerely yours

EGH:la

P. S. I thought I would give you a special treat by including Sheeler's latest painting which resulted from his visit to San Francisco some months ago. We all consider it his number one contribution -- and it seems fitting to show at the home of the Golden Gate Bridge.

For publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY - ANDOVER, MASSACHUSETTS

May 19, 1955

Dear Edith:

This will confirm our arrangement to borrow for our exhibition "Memorial In Search of An Artist" from May 27th to June 27th the following:

Ben Shahn:	"Arch of Triumph"
" "	"Age of Anxiety"
" "	(possibly another ?) X

Shattuck's Express will call at the Downtown Gallery sometime during Monday, May 23rd. We will insure the paintings from the time they leave New York until their return to you.

With many thanks for your help.

Sincerely yours,



Bartlett H. Hayes, Jr.
Director

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

bhh/t

X I haven't
yet reached
slip. Navas.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PLAZA 34383

COLLECTORS' FINDS
MAYNARD WALKER GALLERY
117 EAST FIFTY-SEVENTH STREET
NEW YORK 22

6 May 1955

Consignment Memorandum

To: Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York

The Kuhn Estate has agreed to lend the following paintings by WALT KUHN
for exhibition at Iowa State University, Iowa City, Iowa, and

Des Moines Art Center, Des Moines, Iowa,

exhibition to open at Iowa City June 18th and to close in Des Moines the
end of July:

The White Cockade, oil, 30 by 25 inches, dated 1944 Not For Sale
Insurance Valuation \$5,000
Please list as Lent by Miss Brenda Kuhn through Maynard Walker Gallery

The Camp Cook, oil, 40 by 30 inches, dated 1931 Sales price \$7,500
Insurance Valuation \$5,000
Please list as Lent by the Kuhn Estate through Maynard Walker Gallery

It is understood that the pictures will be collected for shipment about the
end of this month, and when returned in August will be held in storage until
the reopening of the gallery after Labor Day

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

for to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 27, 1968

Mr. Maxim Karolik
Newport, Rhode Island

Dear Maxim:

It was so nice seeing you last Saturday, and I regret that I was weary and there was no one else here to entertain you. I am also looking forward to the great evening of the records and hope that it can be arranged in the near future.

During the evening we talked of the three items that you decided to purchase a good many months ago and which I had forgotten to ship. These have now been packed and are being sent to the Boston Museum, with the exception of the Flower Piece and Stencils. I hope you do not mind our holding these for our forthcoming exhibition of Gallery Acquisitions. The Flower Piece was catalogued, together with the stencils, and I would hate to omit them from the exhibition. Do let me know how you feel about it. We can ship them at the end of June when the exhibition ends and the gallery closes for the two months.

My best regards.

Sincerely yours,

EGH:mh

May 16, 1955

Miss Jane Dobran Alberts
39 Liederbacher Strasse
FFM/ Höchst
Germany

Dear Miss Alberts:

Mr. Stuart Davis has just referred your letter to us since we act as his representatives.

Although Mr. Davis has participated in a number of exhibitions abroad, this gallery has never sent works of art out of this country directly, nor have any of the artists associated with us. All such transactions are in the hands of either the Museum of Modern Art or the American Federation of Art or the Smithsonian Institute.

Thus I would suggest that you communicate with one of these three organizations. Much as we would like the field of cultural exchange, we are not equipped to do so, but I am sure that you can make arrangements for an exhibition of thirty paintings to which we shall be glad to contribute.

Sincerely yours,

EGH:ah

For to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE CITY COLLEGE

Convent Avenue and 139th Street

New York 31, New York

May 23, 1955

C
O
P
Y

Mr. Thomas M. Messer
The American Federation of Arts
1083 Fifth Avenue
New York, N.Y.

My dear Mr. Messer:

I am returning herewith the material which you were kind enough to send me in connection with the museum survey.

In the main, I find it a first-rate questionnaire on the purely mechanical level. I don't know if you took the trouble to pre-test this material as we are told by the sociologists that we should do, but on the basis of these sample questionnaires which I have in my hand I feel the following:

1. The results to me as well as to you should be very significant in terms of what is done and what is not done for American art and American artists and I myself feel that it would help considerably to buttress my questionable thesis.
2. On the other hand, the most vital aspect of this investigation, and one which could have been covered by an additional series of questions, or by leaving room for and inviting comment, is absent. This is the reason for the relatively small amount of exhibition space devoted to American art, and purchase money, prize money, etc., given to it. Most of us would have known in advance, as I am sure you did, that there was insufficient attention paid to American art, but the really important question is why, and this your questionnaire does not begin to attack except in the oblique questions contained in the question concerning community support.

At this late date you cannot go back to the same people with the same questionnaire or indeed with any questionnaire. What may perhaps be done is the formation of a group of prospective interviewees who could be approached with these results and asked in the course of a luncheon per person what they would recommend on the basis of their experience with this problem. These interviewees would, of course, have to be museum directors and the like--perhaps some critics, etc.

Thank you again for your kindness in letting me see this material.

Cordially yours,

/s/ BERNARD MYERS

Bernard Myers

Memorandum from

Edith G. Halpert

116 X Winter Trees 26x30 2000.
1950

183 X In the Patio V 14x30 2000.
1940

165 Antelope with Pedestal 20x24 2000.
X 1953 2750.

172 Front of Ranchos Church 20x36 2800.
1929

175 X 12x15 #2 1927 31x22 3000.
31x22 3000.

8 Kuffe

Mrs. Walter White

THE FIRST NATIONAL BANK
OF FORT WORTH
FORT WORTH, TEXAS

COPY

May 25, 1955

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. W. C. Holden
Statler Hotel
Washington, D. C.

Dear Mrs. Holden:

I am terribly sorry that I was so uninformative on the telephone yesterday afternoon. I was in the training room of the bank and was giving a lecture when your telephone call came through. The idea sounds wonderfully exciting and I am terribly pleased to be asked to help.

My first suggestion to you would be to go to see Mrs. Edith Halpert who is director of the Downtown Gallery at 32 East 51st Street, New York, New York. The gallery is located on the south side of the street between Madison and Park. Mrs. Halpert is the first lady of contemporary American art. You will find in her gallery work of Ben Shan, Kuniyoshi, Marin, and all the other great names in the art of our time. I feel sure that she will have something to offer. I do not know how many pictures your budget of \$500.00 to \$1,000.00 will cover. It will depend on the number of pictures and the size.

I am taking the liberty of enclosing a copy of this letter and writing also to Mrs. Halpert, telling her to expect you some time during the first week in June. I think you will find her quite helpful and a very charming person.

Regards,

Sam Cantey, III
Assistant Vice President

SC:mcm

Sometimes things like this do more good than some of the more "practical" material contributions which cost so very much more money.

We hope to get to New York sometime in the fall, and will be looking forward to seeing you again & visiting the gallery.

very truly yours,

John Herman

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
4400 FORBES STREET
PITTSBURGH 13, PENNSYLVANIA
Mayflower 1-7300

GORDON RAILBY WASHBURN
DIRECTOR

LEON ANTHONY ARKUS
ASSISTANT DIRECTOR

May 25, 1955

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Your letter of May 23 arrived just as I was getting ready to write to you to find out if you had any news for us about Stuart Davis and Ben Shahn paintings for the International. It is good to know that you expect new pictures by them this summer.

Mr. Washburn expects to spend several days in New York around the end of June - or beginning of July - on his way back from Europe to Pittsburgh. Will your Gallery be open at that time and if so, have you any idea whether the new things will be in by then? This seems to be a better idea than sending photographs to Europe.

If you can see Mr. Washburn at the above time, you could also discuss Charles Sheeler and Georgia O'Keeffe. Their names were not on the list he gave me after he came back from New York last winter, however.

I will appreciate hearing from you so that Mr. Washburn may be informed, as soon as possible.

Sincerely,

Alice Davis

P. S. Perhaps I should mention that Mr. Washburn wants to have everything in Pittsburgh by August 1, to allow enough time for cataloging, etc.

Prior to publishing information regarding sales transactions, reservations are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

prior to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY



51 Street

New York 22, N. Y.

GRAND CENTRAL
STATION

Lyonel Feininger

Skyline
\$2800.

Size
16 x 29"

1915

Painted 1943.

Insurance Valuation

\$2800.~

Commission - if for sale

Not for sale.

Credit: Van Diemen - Lillienfeld
galleries.

May 10, 1955

Mr. J. D. Laveman
165 Broadway
New York, New York

Dear Mr. Laveman:

Have you straightened out the matter in connection with the 32 East 51st Street Corporation referred to in my letter of April 25? If so, let me know at once.

I also wanted to check up on the Halpert Foundation matter as David Solinger still advises me that nothing has been done about filing the annual report before March 31, or in any event, about sending him a copy.

This morning I was further distressed when I received a formal notice and letter from the State Insurance Fund advising me that "our failure to comply with the provisions of the policy compels the fund to cancel the policy as of 12:01 a.m. May 21, 1955."

Frankly - as I have told you on many occasions in the past - I get terribly distressed when these notices arrive. From what I have been told in the past, we are on the black list in several departments and for an honest organization, it seems ridiculous to be suspect just because the papers do not reach these bureaus on time. You always tell me that this is not so, but I am sure that the clerks don't send out communications for their amusement and I am not convinced that everything is taken care of properly.

Incidentally, I am still waiting for the return of my art gift papers which I must have for my records.

Sincerely yours,

EGH:mb

or to publishing information regarding sales transactions, artists are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, estateholders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Stephen Stone
164 Hartman Rd.
Mendon Center, Mass.

C O P Y

C O P Y

C O P Y

THE DOWNTOWN GALLERY

Edith Gregor Halpert, Director
Consultation Service by Appointment

32 East 51 Street
New York 22, N. Y.
Telephone: Plaza 3-3707

May 27, 1955

Mr. John Richard Craft, Director
Columbia Museum of Art
Senate & Bull Streets
Columbia, South Carolina

Dear Mr. Craft:

Mr. David Rosen has finally returned from a trip and phoned me this morning to give me the estimate on the repair for the Ben Shahn painting, "Labrynth".

I finally reduced his fee to \$100. and he will send you a letter very shortly giving you all the details of the restoration.

As soon as you receive this will you be good enough to let me know whether we may get started on the restoration, as we dislike withholding the painting from the market any longer. I hope to hear from you shortly.

My best regards.

Sincerely yours,

/s/ Edith G. Halpert

EGH:mh

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Rec'd 31 May 55

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Marvin Allbright

Hyman Bloom

Arshile Gorky

Adolph Gottlieb

Morris Hirschfeld

Walt Kuhn

John LaFarge

Jack Levine

Alton Pickens

Horace Pippin

John Quidor

Mark Rothko

Morton L. Schenberg

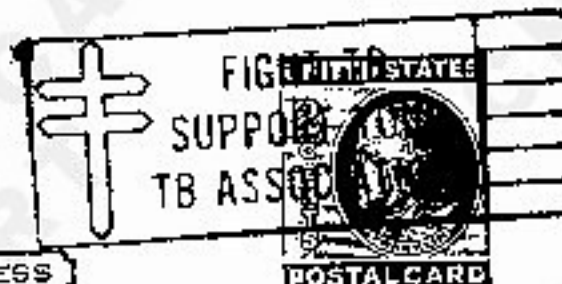
Bradley Tomlin

James Turnbull

Franklyn C. Watkins

rior to publishing information regarding sales transactions, escriptions are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CHARLES G. BEARCE
87 Porter Street
Melrose 76, Mass.



THIS SIDE OF CARD IS FOR ADDRESS

*The Downtown Gallery
32 E 51st St.
New York 22 NY
Attn Miss Edith Inge Halpern*

UNIVERSITY OF MINNESOTA

THE UNIVERSITY ART GALLERY

MINNEAPOLIS 14, MINNESOTA

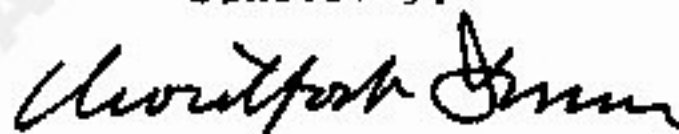
May 16, 1955

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Due to the appearance in this building of the Metropolitan Opera Company over the week-end of May 13-15 and of the New York Philharmonic on May 17, we are prompted to request the extension of your loan until May 20 to the exhibition "Fish Forms in Art". We hope that this request will meet with your approval.

Sincerely,



Montfort Dunn
Acting Director

for to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 11, 1965

Mr. David Gwin
Pennbrook Milk Farm
800 South 27th Street
Philadelphia 46, Pennsylvania

Dear David:

As I am organizing several museum exhibitions for the summer, I wonder whether your man is planning to be in town soon with the Kuniyoshi painting. I hate to be a nuisance, but I want to get everything under control before I start my annual trip.

Many thanks - and do come in soon to say hello.

Sincerely yours,

EGH:mb



STANDARD PYROXOLOID CORPORATION

MANUFACTURERS AND FABRICATORS OF PLASTICS SINCE 1907

SHEETING • DRESSING COMBS • FINE COMBS • MIRRORS • BRUSHES • TOILET ARTICLES • HAIR ORNAMENTS • MOULDED PLASTICS

LEOMINSTER, MASS.

May 12, 1955

The Downtown Gallery
32 East 51st Street
New York, N.Y.

Attention: Mrs. Halpert

Dear Edith:

It just occurred to me to remind you that I have
color plates for the Feininger as per the enclosed
reproduction.

If there is any interest I shall be glad to lend
it to them

Regards

Bill
William H. Lane

WHL:RTM
ENC.1



ALL ORDERS ARE ACCEPTED SUBJECT TO DELAYS OCCASIONED BY ACCIDENTS, STRIKES, FIRES AND/OR OTHER CAUSES BEYOND OUR CONTROL.

rior to publishing information regarding sales transactions,
members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

513 South Vale
Bloomington, Illinois
May 4, 1955

Mrs. Edith Halpert
New York, New York

Dear Mrs. Halpert,

Mr. Sweet at the Art Institute in Chicago, suggested that I send this picture to you to pass judgment on whether or not it has any value.

I have recently come into possession of a number of paintings, and I am at a complete loss. I know absolutely nothing about this sort of thing, so I cannot pass any kind of an opinion.

A great number of these pictures I found in my mother in laws' attic after her death. The only clue as to who might have done them were some drawing books of the 1820's. However, there seem to be three different type things, so I'm still lost. Only one small one is signed, "John Sykes".

I imagine a quick glimpse will tell you yes or no, after which I would appreciate a note and the return of the photograph. Thank you so much!

Most sincerely,

Dorothy Scott

JACOB SCHULMAN
~~XXXXXXXXXXXX~~
GLOVERSVILLE, NEW YORK

29 East Boulevard

May 24, 1955

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I enjoyed the opportunity of
talking to you on the 'phone this morning
and am enclosing check for \$250.00 for a
Max Weber "Gouaches."

I have complete confidence in your
judgment and know that you will select one
that I will enjoy and prize.

Sincerely,

J. Schulman

for publishing information regarding sales transactions.
archers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
ay be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 8, 1955

Miss Margit Varga
Life Magazine
Time-Life Building
14 West 49 Street
New York, New York

Dear Miss Varga:

I am sorry to be so late in answering your letter. On the other hand, it seems almost futile to send this copy to you, as no doubt the entire story has been planned and organized, but here it is.

Sincerely yours,

EGH:ah
mo.

May 10, 1955

Mr. William N. Eisendrath, Jr.
Acting Director
City Art Museum of St. Louis
St. Louis 5, Missouri

Dear Mr. Eisendrath:

May I extend my congratulations to you for obtaining so fine an example by Georgia O'Keeffe.

For your information, we have sold a painting similar in character for \$4000. This would be a fair, current market value for income tax purposes.

Sincerely yours,

ECH:wh

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

EERO SAARINEN AND ASSOCIATES

EERO SAARINEN F.A.I.A.
JOSEPH N. LACY A.I.A.
J. HENDERSON BARR A.I.A.
WARREN PLATNER A.I.A.
JOHN DINKELLO
BRUCE ADAMS

May 2, 1955

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

We have just returned from Europe and it is not likely that I will come to New York until the 16th. I would hate to delay the shipment of the mural until then. I have written Russell Cowles to tell him that if by chance he is in New York and has the time within the next few days he could come over and look at the canvases before they are shipped. If this is not convenient for him, it seems to me that the canvases could be sent right out and I would see them there. You might call Russell to see if he is going to be in town.

Sincerely,

EERO SAARINEN AND ASSOCIATES


Eero Saarinen

ES:rw

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. J. Watson Webb

-3-

May 11, 1955

very brave about it, but I know they are heartbroken and so am I. The success of the book was not merely an ego or moral situation, but represented some financial ease. I am keeping my fingers crossed in the hopes that something will break very shortly. I thought you would like to know what has happened and perhaps when you have a moment you could write a cheery note. The worst things seem to happen to the nicest people, but being an optimist I feel that everything will come out right at the end.

And this applies to the Shelburne problems too. But in your case you have had enough evidence to the effect that it is a tremendous success and a great contribution to America.

And so, my best regards.

Affectionately,

EGH:mh
enc.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THE AMERICAN FEDERATION OF ARTS

1063 FIFTH AVENUE • NEW YORK 26 • NEW YORK • SACRAMENTO 2-2452

THE DIRECTOR'S OFFICE

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 25, 1955

Mrs. Edith Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

It was a pleasant surprise to run into you in Detroit and I think our common project was aided by this accident.

Enclosed please find Dr. Myers' evaluation of our tabulation for your questionnaire. After you have had time to give it some consideration, you may wish to contact me and suggest what the next step might be. The data we obtained for you are, of course, at your disposal.

With best regards.

Sincerely,

Thomas M. Messer
Director

TMM/lm



the university of nebraska art galleries, lincoln 8

13 May 1955

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thanks very much for your recent letter and the O'Keeffe photographs. Mrs. White had already given me a list of the things she saw.

Where O'Keeffe is concerned I still remember "Lake George Barns".

I expect to be in New York next week and I will try to drop in to see you.

Sincerely,

Norman A. Geske
Norman A. Geske
Acting Director

NAG:bcs

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

for publishing information regarding sales transactions.
eachers are responsible for obtaining written permission
own both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
mechanic is living, it can be assumed that the information
may be published 60 years after the date of sale.

Unit	\$ 250
Inst.	50
Old	25

325

Elect	125
(w.p.)	50

500

Pro Cold?

Air Conditioning
& Refrigeration Co.
646 Hivdale
Ave.
Brooklyn.

May 27, 1955

Mr. Robert Richman, Director
Institute of Contemporary Arts
3104 Que Street, N.W.
Washington 7, D.C.

Dear Mr. Richman:

Thank you for your letter.

We shipped the O'Keeffe painting to Mrs. Caroline
Keck of the Brooklyn Museum and she will arrange
to remove the finger marks from the large painting.
I realize how difficult it is to handle a painting
of this size without getting finger marks on it,
since it has no frame, but I am sure that it can
be straightened out by Mrs. Keck.

I was sorry that I could not stay on for the Monday
dinner, but it was important for me to get back to
New York to take care of several engagements before
I flew to Chicago and Detroit on Tuesday. It would
have been nice to see you and Fred Wight, and of
course the Phillips, but I did manage to visit with
them on Sunday and also arranged to see the Marin
exhibition at the Gallery.

I hope you will drop in to see us in the near
future.

Sincerely yours,

EGH:ah

INSTITUTE OF CONTEMPORARY ARTS

events at The Corcoran Gallery

3104 QUE STREET NW WASHINGTON 7 DC telephone HU 3-4440

ROBERT RICHMAN Director

21 May 1955

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Miss Halpert:

Thank you so much for your letter of May 15. I have noted that the Georgia O'Keeffe's painting, "From the Plains II," had a series of dirty finger marks. Those could not have come from any of our staff, and I am sorry that it happened. However, I have advised our insurance broker of the damage, and we will await the bill from the restorer.

We missed seeing you at the Marin opening, the Phillips' dinner and the Wight lecture--a gala evening.

And again many thanks for your several kindnesses to the Institute and to me. With all good wishes for a pleasant summer, I am

Yours sincerely,



Robert Richman

Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

RR:c

May 16, 1955

Mr. Howard Church, Head
Department of Art
Michigan State College
East Lansing, Michigan

Dear Mr. Church:

When your letter arrived, I tried to have photographs made of the three sections of the mural, but the photographer decided he could not photograph these paintings within the limited space. Thus we are obliged to wait until they reach Drake University. Meanwhile, I shall try to get a color transparency of the final sketch which may serve your purpose just as well.

If you will let me know which of the color reproductions you have, I shall try to supplement the group with some of the material on hand.

Sincerely yours,

EGH:ah

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 5, 1955

Mr. Marvin Small
844 East 86 Street
New York 28, New York

Dear Mr. Small:

We tried to reach you by phone, but as usual were unsuccessful. Therefore, I am dropping you a note to advise you that the O'Keeffe is now in the gallery and that we really have a very wide selection for your consideration. Won't you give me a ring before you come in, to make sure that I will be on tap for your visit.

Best regards.

Sincerely yours,

EGH:ah

for publishing information regarding sales transactions, artists are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

copy

Department of Art
UNIVERSITY OF CALIFORNIA

May 18, 1955

Mr. W. C. Bahan
Continental Life Building
Fort Worth 2, Texas

Dear Mr. Bahan:

A copy of your letter of May 10 was waiting for me in Washington at the Phillips Gallery, where I received it the day before yesterday, together with a letter from your father, Mr. E. R. Bahan, from the Hotel Lotti in Paris. I daresay you have heard from him directly, but I enclose a copy of his letter since it is in longhand.

I have seen the painting, which has not suffered in any serious manner, as I am only too glad to be able to tell you; and I have talked with the restorer whom the Phillips Gallery uses, Mr. Quandt - you already have his report and his suggestions. I also consulted Mrs. Halpert, of the Downtown Gallery, feeling that she was more familiar with Marin than anyone, would know better what his painting might require, and would naturally be closely concerned since the painting had been acquired through her gallery.

It was Mrs. Halpert's thought that the painting would be much better re-lined than treated with a patch of any sort on the back, and talking the matter over, I am much of this opinion, too. The upshot is that I am having the painting sent back to New York to the Downtown Gallery to be taken care of by the restorer of Mrs. Halpert's choice. I am not, however, authorizing any steps to be taken until I hear again from Mr. and Mrs. Bahan.

I do not want you to feel that the condition is more serious than I foresaw because of this indicated change of procedure. It is simply that I now believe, having seen the painting, that the total re-lining is the thing to be done. Here again, however, I believe that you should wait for expert advice; and that advice should include an indication as to whether or not the painting should rejoin the exhibition.

Anything at all happening to a painting is a matter that involves emotions. I appreciate your understanding and forbearance. I know in this that I am speaking for the Phillips Gallery as well as myself.

With best wishes,

Sincerely,

Frederick S. Wight
Director of the Art Galleries

/dp

cc: Mrs. Edith Halpert, Director, The Downtown Gallery
Mr. Duncan Phillips, Director, The Phillips Gallery
Mr. and Mrs. Emmons R. Bahan

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Miss Edith G. Halpert
The Downtown Galleries
32 East 51 Street.
New York 22, N.Y.

May 12 '55.

Dear Miss Halpert:

I am writing up my notes on the
"Blackhawk" - your cigar store figure. I was wondering
if you have had the figure reconditioned - I would
just as soon use this picture you gave me, as it
was originally if it were not for the fact that it is
a dull finish and I doubt that it would reproduce
well.

I have only two statements concerning the history of
the figure that I can verify - (1) That J.C. Baumberger
was referred to, in 1885 as Swiss Consul in connection
with buying the old Grayson home. (2) There was a
Brink and Paust Grocery as early as 1875 but not until
1926 do I find a Brink listed as owning a cigar store.
This information I got after correspondence with the
Louisville Public Library. I may have to wait until
I can get into some material at the Congressional Library.

My trip to the East will probably come later
this year as I want to get as much done here as possible
and would like to avoid the last hot weeks of the
summer if possible. I am still hoping to get some
good photographs from Mrs. Webb - some which she sent
are not very clear.

I am quite convinced that your figure of Black
hawk is an actual portrait figure and maybe that
fact will develop - Many thanks for your help

Sincerely, Paul Pringley.

P.S.
I have been helping Jerry Bywaters of the Dallas Museum
as far as art is pertinent - hoping to build up a Texas collection. P.P.

not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

PHILADELPHIA MUSEUM OF ART

PARKWAY AT FAIRMOUNT AVENUE

MEMORIAL HALL
FAIRMOUNT AVENUE

PHILADELPHIA 30
TELEPHONE POPLAR 3-0500

RODIN MUSEUM
PARKWAY AT 22ND STREET

4 May 1955

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st St.
New York 22, N.Y.

Dear Edith:

O.K., I am returning the Sloans under separate
cover. We'll just forget that anything happened.

All good wishes,

Carl

Carl Zigrosser
Curator of Prints and Drawings

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CHARM

The Magazine for Women Who Work · 375 MADISON AVENUE · NEW YORK 17

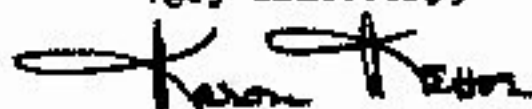
May 12, 1955

Dear Mrs. Halpert:

Here is an advance copy of the June issue of CHARM. Your picture and article appear on page 108. Living and Working in New York is on page 137. I do hope you enjoy this issue. I know I enjoyed working on it.

I'm looking forward to seeing you again soon.

Very sincerely,



Karon Kehoe
CHARM, Jobs Editor

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York, N.Y.

KK:ph

Mr. Sherle Wagner

-2-

May 27, 1955

Again Harris purchased the Kuniyoshi, "Girl in Wicker Chair" and then too we sent you a credit slip of \$200.00 on the \$2000.00 sale. We are still waiting for the final balance, although he paid the bulk on April 8 of this year. As soon as this balance is received we shall send you our check for \$200.00.

Mr. Sherle Wagner
125 East 57th Street
New York, New York

I hope this straightens out the matter to your satisfaction. I hope too that in the future you can arrange to have Mr. Harris pay you the fee directly for acting as his advisor. Under our plan, with only a very limited number of artists and a very limited number of pictures available, we really cannot afford to make any allowance whatsoever. I am sure that as a businessman you can understand this. After all, we could not be out buying paintings by other artists as a business venture if we had enough stock of our own to refer to our current show. I do hope that you and Mrs. Wagner will come in to see these selections.

Sincerely yours,

Kuniyoshi
Shanin
To the Bill
Total \$2,750.00

EGH:mh

At that time we agreed on a net commission of \$1000.00 which was paid on May 2, 1955.

On February 6, 1955, we sent you a check for \$180.00 representing the commission on a \$1800.00 sale of Jackson's "Excursion from Hialeah" which was actually purchased on January 8, 1954, but was not paid for until more than a year later.

Subsequently I talked with you about the commission arrangement in connection with the Harris purchase and made it clear that we could not possibly continue paying 10%, stating as I recall, that we have too long a waiting list for these artists to make any sacrifices, but that we would pay you 10% from our own income on the sales. At that time, or sometime later as you may remember, Harris purchased the Yamayo and the Shanin, "Solomon's Alekhan", amounting to \$2450.00. We then sent you a credit slip for the commission of \$245.00, but no check. Later he returned the Yamayo and when he did pay for the Shanin we sent you a check for \$245.00. Since you had received a credit slip for \$245.00 which represented a 10% commission I was a little surprised when you telephoned recently to say that you expected a larger figure.

not to publishing information regarding sales transactions. searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The following address:

Ole Henrik Moe,
c/o Thomas Castberg,
Route 1, Box 582 E,
Aptos, Calif.

I will be there till about the end of June.

Yours sincerely,

Ole Henrik Moe

The photographs will be use as illustrations
for an article in the review
KUNSTEN IDAG and for a smaller
article in the newspaper AFTENPOSTEN
in Norway.

For to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 18, 1955

Mr. Frank Lichtenstein
130 East Lynwood
San Antonio 1, Texas

Dear Mr. Lichtenstein:

I am enclosing a photograph with some information relating to the weathervane your devoted wife purchased for you. It occurred to me that you might like to have this rather vague data.

Also, being a vulgar character, I am enclosing our bill for the Preusser. Do let me know how both of these objects look in their respective new homes.

It was great fun seeing you and Mrs. Lichtenstein and I look forward to another visit in the near future.

Sincerely yours,

RGH:nh
enc.

not to publishing information regarding sales transactions, as research is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

147 West 43rd St.,
New York, N. Y.

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
New York, N. Y.

Dear Mrs. Halpert:

Thank you for your responsive letter which I read to the Friends of Romany Marie at our meeting. You may make your check for annual dues (\$10.00) payable to the treasurer, Jan Yoors, but send to me at the above address.

We shall advise you of our next meeting and hope that you will be able to attend.

Sincerely,

Alma M. Reep.

May 3rd, 1955

SAN FRANCISCO MUSEUM OF ART
CIVIC CENTER SAN FRANCISCO 2, CALIFORNIA MEMPHON 1-3040

W. W. CROCKER, Chairman of the Board
E. MORRIS COX, President
HECTOR ESCOBOSA, Vice President
ROBERT C. HARRIS, Secretary
RANSON M. COOK, Treasurer
GRACE L. McCANN MORLEY, Director

May 18, 1955

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert
Downtown Gallery
32 East 51st St.
New York City, N.Y.

Dear Mrs. Halpert:

My thanks for the Stuart Davis substitute. Dence is interesting. Could you send date and value, please.

Sincerely yours,



Grace L. McCann Morley
Director

GLM:bjs

*Send info to
the substitutes
Shelton as well*

L A N D A U G A L L E R Y

702 NORTH LA CIENEGA
LOS ANGELES 46
CALIFORNIA
WALNUT 7006

May 9, 1955

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st St.,
New York 22, New York

Dear Mrs. Halpert,

I guess it is now my turn to apologize for not writing sooner. In any case, both your letters were received. The letter concerning the drawing for Kansas City was received April May 4 and the crate left Los Angeles May 5.

I deeply appreciate your attitude towards us and feel that with this kind of cooperation we will indeed be able to work things out successfully. The fact that we will be agents for the Marins at UCLA will be of great prestige benefit to us in addition to the possibility of making some sales. I think you are right that it will be just as well to wait until that show as far as sending us some Marins here at the gallery. At that time, it would be very good to have a cross section price-wise, with the emphasis on the loer priced pictures.

The group show you mention sounds very exciting, especially if it will contain some really good examples. We are thinking for scheduling it for December.

Considering everything, the Shahn exhibit didn't turn out too badly. I am enclosing a list of our sales to date as well as a check for \$500 which represents our collections to date. I hope to have the balance for you in the very near future.

I trust that all this is satisfactory to you and I look forward to hearing from you in the near future.

Sincerely yours,

Felix Landau

For publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY

EDITH BREZOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: Plaza 3-3797

May 23, 1955

Mr. Eero Saarinen
Bloomfield Hills
Michigan

Dear Eero:

Thank you for your letter. I found this on my return from Detroit, where incidentally I tried to reach you in the hope of arranging an appointment with you. Unfortunately I was advised by your office that you were in New York that day.

I hope you will forgive my persistence, but many of us feel so strongly about the matter that I shall make this last try, particularly after your letter dated May 17, which stated that, "the question of demountable panels is closed".

I believe I told you of my conversation with Mr. David Kruidenier. He was at the gallery and at that time I stated that I would be prepared personally to pay the difference in the installation if the Cowles Foundation refused to do so and after I got the comparative costs.

We have finally - as I wrote you - obtained figures from Charles Bearce in connection with the stretchers. While the cost he gave us applies only to the making of the stretchers and springs and instructions for applying the canvases to the three stretchers, the total certainly will not be prohibitive. In any event, whatever it may be, we are prepared at this end to pay the difference between the original cost as arranged for by you in mounting the canvases directly on the wall and the cost in preparing them as separate panels applied to the wall to your satisfaction. Thus the Cowles Foundation will have no further financial responsibility other than that of the price the Foundation was prepared to pay originally. Everything else will be covered by us. If necessary, both the Whitney Museum and the Walker Art Center will make further contributions, but as I mentioned before, I am prepared to cover the costs myself.

In view of this agreement on my part, I do hope that you will reconsider your tentative decision as expressed on May 17.

Also, Stuart Davis is ready to carry on as agreed and will

DAVIS • DOVE • KARLOL • KUNIYOSHI • MARIN • O'KEEFE • SHAHN • SHEERER • SPENCER • ZORACH

not to publishing information regarding sales transactions. searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mr. Eero Saarinen

-2-

May 23, 1955

make arrangements to fly to Des Moines at the weeks notice which he had asked for originally.

Do forgive my persistence and do let me know your decision. Incidentally, Stuart would like to have the exact measurements of the wall to an eighth of an inch in each dimension.

My best regards.

Sincerely yours,

EGH:mh

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

rior to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

513 South Vele
Bloomington, Illinois
May 21, 1955

Mrs Edith Halpert
New York, N. Y.

Dear Mrs. Halpert,

Thank you so much for your nice letter.

I didn't mean to be in a rush about the photograph, for actually, of course,
I have the negative. Perhaps (do I dare admit it?) I just wanted to make
sure I DID hear from you.

You generously offer to check with another dealer- and I would so appreciate
it if you would. For my own satisfaction, I would like to know something
about these pictures.

This time you just keep the photograph until you are ready to send it back!

And thank you again!

Most sincerely,

Dorothy Scott

May 27, 1953

-3-

Mr. Sherle Wagner

Mr. Sherle Wagner
123 East 57th Street
New York, New York

Dear Mr. Wagner:

I returned from a trip to the middle west and found that the bookkeeper had prepared all the material for me in connection with the Harris account.

The first purchase was made directly by you. This refers to the Levine paintings entitled "Orpheus and Calliope" which was titled by your office and on which we gave you a 15% discount as agreed upon at that time. The subsequent sales were the combination of the two paintings listed below:

Kuniyoshi	"To the Ball"	}	Total	\$7,750.00
Shahn	"Beatitudes"			

At that time we agreed on a net commission of \$1037.50 which we paid on May 5, 1953.

On February 5, 1955, we sent you a check for \$180.00 representing the commission on a \$1200.00 sale of Jack Levine's "Expulsion from Elysium" which was actually purchased on January 6, 1954, but was not paid for until more than a year later.

Subsequently I talked with you about the commission arrangement in connection with the Harris purchases and made it clear that we could not possibly continue paying 15%, stating as I recall, that we have too long a waiting list for these artists to make any sacrifice, but that we would pay you 10% from our own income on the sales. At that time, or sometime later as you may remember, Harris purchased the Tamayo and the Shahn, "Scholem Aleichem", amounting to \$2450.00. We then sent you a credit slip for the commission of \$245.00, but no check. Later he returned the Tamayo and when he did pay for the Shahn we sent you a check for \$95.00. Since you had received a credit slip for \$245.00 which represented a 10% commission I was a little surprised when you telephoned recently to say that you expected a larger figure.

May 16, 1955

Mr. Patrick J. Kelleher
Curator of European Art
William Rockhill Nelson Gallery of Art
Kansas City 2, Missouri

Dear Mr. Kelleher:

Thank you for your very nice letter. Naturally I was pleased to learn that one of my boys was the star of the show.

Indeed, I shall hold on to an outstanding example for your fall exhibition.

My best regards.

Sincerely yours,

EGH:sh

Edwin C. Wilson
3122 P Street, N. W.
Washington 7, D. C.

May 18, 1955

Mrs. Edith G. Halpert,
The Downtown Gallery, Inc.,
32 East 51 Street,
New York 22, N. Y.

Dear Mrs. Halpert:

I find that I like less and less the Stuart Davis Gouache which I purchased last month. It just turns out to be something that I do not want to have. May I return it to you? I am leaving Washington for the summer on May 26 and should like to give it to the packers for shipping to you before that date. Would this be agreeable to you?

When I am in New York next autumn I hope to find another Davis which I shall like better in its place.

The Marin exhibition is pure joy. I've been in twice and shall go again.

Yours sincerely,



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Another portion of the request with which we could use guidance is that for photographs of good recent American works. Although we do not at this time know just how recent Sr. Aguilera means, we are open to suggestions regarding any outstanding American paintings which have come to the notice of art critics and dealers within the past few years.

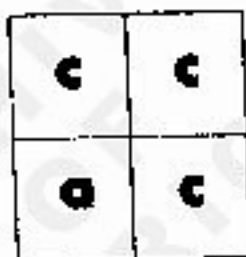
Sincerely yours,

Kathryn E. Adkisson

Kathryn E. Adkisson
Translations Branch
Information Center Service

Enclosure:
List of artists.

rior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Broadway at College Avenue
Oakland 18 • California
Telephone Olympe 3-8118

california college of arts and crafts

Founded in 1907
Accredited: State of California
Western College Association
D. S. Defenbacher, President

May 11, 1955

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:


Sorry to hear that we cannot pry Davis or Shahn from their anchorage.

I am in correspondence with Millman. Could you give me Reuben Tam's address?

I am trying hard to find a time for going East. My nostalgia is getting virulent.

Many thanks and see you soon.

Sincerely,


D. S. Defenbacher
President

DSD:s

or to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
in both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
y be published 60 years after the date of sale.

15
Tamman
PS.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Class of Service

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, President

1201

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

03 06

O-SFC032 NL PD=SAN FRANCISCO CALIF 8

MRS EDITH HALPERT DOWNTOWN GALLERY=

1935 MAY 9 AM 4 07

32 EAST 51ST NYK=

MANY THANKS HELPFUL LETTER WOULD MUCH LIKE PHOTOGRAPH
EITHER EARLY OR RECENT DAVIS OR BOTH TYPICAL SHAHN
OKEEFFE SPENCER EARLY ABSTRACT SHEELER AND MARIN
OIL IN SOME CASES COUNTING ON OBTAINING EXAMPLES FROM
MUSEUM COLLECTIONS SHOULD BE HAPPY TO CONSIDER ANY
YOU HAVE AVAILABLE INTERESTED ALSO IN TYPICAL AND NOT
TOO LARGE ZORACH THOUGH SCULPTURE OBVIOUSLY PROBLEM
ACCOUNT SHIPPING COSTS PLEASE SEND FULL INFORMATION AS

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Mrs. J. Watson Webb

-2-

May 11, 1955

sculpture is so outstanding that you can rest on your past glories and forget everything until the Ticoonderoga is complete and you have that expense off your mind.

At some future time I still feel that you should have more paintings, but these too can wait. Why don't you forget the door-drop since you have no place in mind for it. The man who owns the whale has not answered my last two letters and I still do not know whether he wants to sell it or whether he just wanted an opinion. Meanwhile, I am tucking it away. The same is true of the bust which I think will be too expensive for you if you omit all the other purchases I made. I could not bear to charge you the high figure I have been offered by several dealers and on the other hand I cannot bring it down very much if that is the only item that I can sell immediately since I invested so much in the entire group. I am sure you will understand. Aside from that, with the figurehead bust of the "Pilgrim" and all the other fine woodcarvings you have, do you really feel it is essential for you to have it at this time. Naturally I will not sell it to anyone else if you really want it very badly. The same holds true of the whale, if and when I get a figure from the owner. The pastels and the door-drop and any other pictures too can wait until you are relaxed about the big investments in which you are involved at this time. Nevertheless I shall let you make the decision and shall not assume a dictatorial attitude. Let me hear from you.

I finally sneaked off for the week-end to get the Newtown house in order. It is so wonderful to get to the country that within two hours I forgot all my problems and was gurgling about the blooms on the Japanese cherry tree, the lilacs, etc. I came home by train laden with flowers and was fortunate enough to get a taxi ten minutes after I landed at Grand Central.

While I was in Newtown the entire Gilbert family called on me. I believe I told you about the catastrophe in relation to the book. Although it is a novel, Gil used an authentic background relating to architects, their work and their lives. Unfortunately, one firm he did not have in mind found coincidental references which were very derogatory and immediately clamped a libel suit on Gil and on his publisher, Doubleday, with the result that the book has been withdrawn from circulation and all the beautiful expectations have died, including the Book of the Month Club abridged edition, the movie rights, both of which were almost certain, and the publicity with subsequent sales which had been prepared for. Both Bill and Virginia are

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE FIRST NATIONAL BANK

OF FORT WORTH

FORT WORTH, TEXAS

May 25, 1955

SAM CANTEY, III
ASSISTANT VICE-PRESIDENT

Mrs. Edith Halpert, Director
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

As you will see by the enclosed copy of a letter, I have been asked to help with an art exhibition which is to be given in Lubbock, Texas at the Museum of Texas Technological College. I understand that some department store is sponsoring the exhibition and will probably purchase a painting from the group to be presented to the museum. I have advised Mrs. W. C. Holden to come in to see you. I don't know how many pictures they will be able to get for their budget, but I felt sure that you would be interested in co-operating. This is new territory and anything that you can do to help I think will in the future be rewarded.

I have been waiting all winter for you to come to Texas, but so far, you have not showed up. What's the matter? I am sorry I could not fly up for the Georgia O'Keefe cocktail party which you kindly mentioned in the card. I am sure it was fun.

Regards,



Sam Cantey, III
Assistant Vice President

SC:mcm
Encl.

Not to publish information regarding sales transactions, merchandise are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 13, 1955

Mr. Earl E. Harper, Director
School of Fine Arts
State University of Iowa
Iowa City, Iowa

evh

Dear Dr. Harper:

Finally I have succeeded in obtaining all the required information from the various dealers and artists who are lending to the exhibition. The complete list is now enclosed. You will note that we have made several substitutions when more exciting paintings became available. The selling prices and insurance valuations appear on all but the Webers. This data will be mailed to you in a day or two so that the insurance may be placed in advance.

We have arranged with Budworth to pick up the majority of the paintings on Monday and Tuesday. We tried to keep expenses down by having artists deliver the pictures to New York, and even Mr. Lane has agreed to bring in his two paintings from Massachusetts. The shipment will be made in two sections and everything should be enroute to you not later than Friday the 20th. The following pictures will be shipped to you directly from other institutions where they have been on exhibition:

Charles Demuth	In the Province #1	Joslyn Art Museum, Omaha
Wiles Spencer	In the Cabin	Art Institute of Chicago

The Davis is still being worked on as I urged him to complete a brand new picture for this occasion. We may have to pack it separately, but I think it would be worth the little extra expense as big news.

All the photographs that were obtainable have already been mailed to you.

If there is any further information you require, please let me know.

Sincerely yours

BUEHL

P.S. Mr. Lane asked me to forward the enclosed forms which he uses in connection with his loans. Please return one copy to him directly on receipt of the painting.

May 20, 1955

Mr. Theodore D. Taussig
120 Wall Street
New York, N. Y.

Dear Mr. Taussig:

As we advised you on May 10th, one of our employees -- William Haith -- was injured at 3:30 P. M. the previous day. He was sent to Dr. Harry A. Blutman at 125 East 63 Street, who examined him at the time. Subsequently, to confirm his own diagnosis, he sent William Haith to Dr. Roland L. Maier.

It is now considered essential by both doctors to have an operation performed immediately and arrangements are being made by Dr. Maier.

As you know, we are covered under the Workmen's Compensation Insurance, policy # C580, paid for until October 17, 1955. We also have our employees in the Associated Hospital Services of New York.

I am puzzled regarding the medical bills -- whether the charges should be made against the Workmen's Compensation Board policy, or the Hospital Services, and should appreciate your advice in the matter.

You have to date received the report from Dr. Blutman, as well as the Compensation forms which were duly filled out.

Sincerely yours

BOM:la

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

EERO SAARINEN AND ASSOCIATES

EERO SAARINEN F.A.A.
JOSEPH N. LACY A.A.
J. HENDERSON BARR A.I.A.
WARREN PLATNER A.I.A.
JOHN DINKELLO
BRUCE ADAMS

May 20, 1955

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Re: Mural - Drake Dining Hall

Dear Mrs. Halpert:

The information you convey in your letter to Eero concerning the Bearce stretchers sounds good. Eero and I have discussed it and both feel it is probably the best way to mount the mural. It would seem that the cost is very little more than the cost to apply the mural directly to the wall.

There are a couple of questions we would like to have answered. First, can stretchers be considered permanent? Second, who would assemble the stretchers at Drake and mount the mural? Third, does the stretcher provide any sort of back-up for the canvas? There should be some type of hard back-up to prevent accidental puncturing of the canvas.

I was in Des Moines recently and, because of the problem of mounting, together with the need for protections at base and ends of the mural, it was decided not to try to install the mural in time for Commencement. This relieves the pressure so that we can proceed in a more normal way to do the whole job in the very best manner.

Eero has asked me to take over the job of installation insofar as our responsibility is concerned. We will do all we can to get all necessary approvals for stretcher mounting. However, I will wait for your answers to the above questions before proceeding further. In his letter of May 13 to you, Bearce offers to send you a sketch. Could we get a copy so that we will know what it is like?

Sincerely,

EERO SAARINEN AND ASSOCIATES

Joseph N. Lacy
Joseph N. Lacy

JNL:rw

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

or to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

May 16, 1966

Mr. Stephen A. Jarislowsky
168 Beverley Avenue
Mount Royal, Que.
Canada

Dear Mr. Jarislowsky:

I have been away so much of the time that I did not get a chance to answer your letter sooner. As a matter of fact, I returned from Washington about an hour ago and am off to Chicago and Detroit on Tuesday. If I get a moment I shall work with John Marin, Jr., on the books and send you a complete report on my return the latter part of the week.

Unfortunately, there has been very little activity although I did write to a number of the distributors. When Marin and I discuss the situation, he may decide to return the books to you, as it seems unfair to hold you up much longer, particularly since we have been so utterly unsuccessful.

Please bear with me for another week.

Sincerely yours,

EGH:nh

or to publishing information regarding sales transactions, and artists and purchasers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information will be published 60 years after the date of sale.

May 16, 1965

Mr. Felix Landau
Landau Gallery
702 North La Cienega
Los Angeles 46, California

Dear Mr. Landau:

Thank you for your letter and check. I must say at this point, that it is very nice to deal with a business like art dealer after all these years.

Fred Wight was here this week and I had a chance to talk to him about the Marin show. He agrees that it would be bad taste for you to have an exhibition simultaneously, but could see no objection to the inclusion of a few Marin watercolors in your unhang stock. Since the show will not be held in Los Angeles for several months there is plenty of time to discuss the matter further. When I get back from another trip I am taking next week I shall write to you.

Sincerely yours,

EGE : mlt

EERO SAARINEN AND ASSOCIATES

EERO SAARINEN F.A.I.A.
JOSEPH N. LACY A.I.A.
J. HENDERSON BARR A.I.A.
WARREN PLATNER A.I.A.
JOHN BINKELLOO
BRUCE ADAMS

May 17, 1955

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith,

It is my impression that the question of demountable panels is closed. The Cowles Foundation was asked whether they wished to spend additional money for this and they turned the request down.

If you wish to supply the extra funds for making these panels demountable I wish you would say so directly - then we will go into the technical questions. My estimate is that this will cost \$1,000.00 extra. If you have any thoughts in this direction, I wish you would let us know immediately.

Sincerely,

EERO SAARINEN AND ASSOCIATES



Eero Saarinen

ES:rw

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 15, 1922

Mr. Eero Saarinen
Bloomfield Hills
Michigan

Dear Eero:

I have just received a telegram from Charles Beasce of Melrose, Massachusetts, which reads as follows:

Concerning stretchers for Iowa City four weeks delivery is imperative. Stretchers are 150.00 each. Thank you for your interest.

Thus the price is far from prohibitive and probably much lower than the original planned installation process. If more, all of us would chip in to pay the small difference.

The matter of time is unfortunate, but on the other hand Stuart was a little disturbed about the determined size. If, after the panels are actually fitted to the allotted space, there must be some way -- I hope -- of applying the canvas temporarily for the commencement, and then work out the stretcher idea. What do you think?

Sincerely yours

KOM1a

BRANDEIS UNIVERSITY
WALTHAM, MASSACHUSETTS

13 May 1955

Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith,

I am enclosing a purchase order for th Zorach
"Sleeping Dog" and the Pattison "Mother and
Child". I will keep the other Zorach here
as you requested until Saltonstall wants it.
It was nice to see you the other day and now
I feel as though my trip was a success.
Could you please send me as soon as possible
the date and place of birth of Zorach and
Pattison so that it can be included in the
catalogue of the Brandeis Show in June.

sent
Thanks again.

Chama

*12, Brattle St.
Cambridge*

May 4, 1955

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Wallace S. Baldinger, Curator
University of Oregon
Eugene,
Oregon

Dear Mr. Baldinger:

Two of the paintings we are sending or have been trying to procure were taken by a photographer, whom, to say the least, is quite difficult. I am enclosing the titles of the two pictures along with the address of the above person.

William M. Harnett	Colossal Luck	Negative - Colten 151 - 1
Stuart Davis	New York Paris #1	" " 840 - 1

His address is as follows:

Mr. S. Colten
227 East 57th Street
New York,
N.Y.

It just occurs to me, there is one other photograph you will need.
Also a Stuart Davis painting: Red Cart 1932 Oil 50x32
This picture belongs to the Addison Gallery of American Art at Andover, Mass.
I am certain, if you contact them, they will be only too happy to supply you with a print.

Hoping you have luck -

Sincerely yours

John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

ARECHI PUBLISHING HOUSE

622 Chofu-Otsuka-cho,
Ota-ku, Tokyo, Japan
May 10, 1955

Miss Edith Halpert
The Downtown Gallery
New York 22, N. Y.

Dear Miss Halpert:

We received your letter dated April 14, 1955, and the color transparency of Mr. Stuart's work enclosed with it. We wish to express our appreciation for the trouble we have imposed upon you.

However, we regret that we were not able to use the color transparency because we never expected the fees you named would be so high. We decided to publish the book without color plate of Mr. Stuart's work. We admit our fault in not making an offer to Mr. Stuart and in not fully explaining the publishing situation in this country. This was because we have had in the past several occasions where rights to reproduce a painting in color were offered us free of fees by American museums. We learned that they were rather exceptional cases when we made inquiries to Japanese publisher specializing in art books. Although too late, we would like to explain that the Japanese version of Mr. Flexner's book will be tagged at little more than a dollar, with a low profit margin, and a small number (2,000) of copies for the first print. All Japanese publishers are more or less forced to do this kind of business because over-production of books in recent years has caused a publishing panic in our country, and we came to a conclusion that under these circumstances, raising the cost of production at this moment may prove fatal to us. Since we will not be using the color transparency, we will return it unused with this letter.

Again we must say we are very sorry for being unable to live up to your expectations. Yet we are still with hope to publish more-books related with American art. We shall also be greatly obliged if you will relay this letter to Mr. Stuart whose art we admire.

Very truly yours

H. Ito
Hisashi Ito
chief editor & manager of
ARECHI Publishing House

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 11, 1968

Mr. Charles Petersen
322 Irving Avenue
St. Paul 2, Minnesota

Dear Mr. Petersen:

On April 25 I wrote you about the whale weather-
vane, and wonder whether you have had time to
think about the matter. Won't you let me know
your decision.

I shall be most grateful for a reply in the
near future as the gallery closes for the summer
in about a month.

Sincerely yours,

EGH:mb

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Edwin C. Wilson
3122 P Street, N. W.
Washington 7, D. C.

May 2/55

Dear Mr. Halpert -

I return herewith

per your favor to
transform for the pictures,

The framing of
the Dean + Kufschick is very nice
indeed - I trust your office

* will send me a bill shortly
for it.

Sincerely yours
Edwin C. Wilson

not to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Miss Edith Halpert
May 16, 1955
Page 2

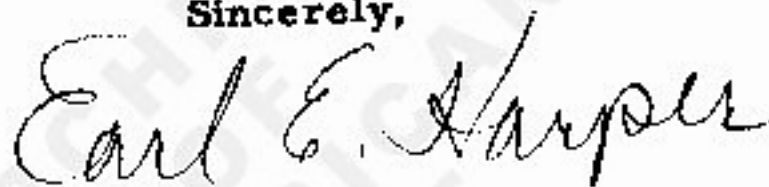
I am making bold to ask you therefore whether it is too late to withdraw this particular picture from the show, or whether there would be embarrassment on your part in doing so. On the other hand, if it is too late and it arrives I think I shall hang it and we shall see what we shall see. I may be forced to take it down which would be too bad.

For a long time we had a definite and required rule that no nudes would be hung in shows in the Main Lounge of the Union. We have departed somewhat from that but have to be extremely careful. In this particular case I think there will probably be lifted eyebrows at least. You would have to be in my place here in the Middle-west to know what a situation like this means in the matter of public relations.

You very probably run into extraordinary busy seasons occasionally. I am caught in one now. We are just completing the general opening of Unit III of the Iowa Memorial Union, I must go to work on budgets this week and sixty-two of them go over my desk. Commencement is just around the corner, and we begin the Summer session immediately involving our seventeenth annual fine arts festival, the art show, and our full production of Mozart's "Marriage of Figaro". By August I shall be ready for a vacation, I think.

With more appreciation than I know how to express, and always

Sincerely,



Director

eeh:js

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 24th/55
206 W. 105th St.,
New York 25, N.Y.

Mrs Edith Halpert,
32 East 51 St.
New York, N.Y.

My dear Mrs Halpert:-

I have had in my possession for
some time a painting by Sam Halpert, A Landscape in oil,
size 20/24 signed and dated 1920, in good condition.

Would you be interested in it?

I will be glad to bring it over
to you at your gallery.

Sincerely

Ben Benn

Ben Benn

not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

TELEPHONE 4-5131

REG. NO. 4367

PHILIP B. BULLIVAN, M. D.

104 EMERSON STREET HAVERTHILL, MASS.

GYNECOLOGY - GYNECOLOGY

OFFICE HOURS: BY APPOINTMENT

NAME

AGE

ADDRESS

DATE

By

Dear Sir:
I would appreciate
information on Key No. 300
of February 1954 issue of
"Methods" (pictures for office
decoration)
Thank you
P. Sullivan III

I enjoyed meeting you the
other day. If you ever come
across my very good American
Primitives - busy landscapes
scenes with people and animals,
or boats (if you know what
I mean) not portraits,
let me know. I am always
in the market for material.

Yours truly, John S. Miller

May 10, 1966

Mr. Henry P. Rossiter
Acting Director
Museum of Fine Arts
Boston 15, Massachusetts

Dear Mr. Rossiter:

Thank you for your very nice letter about the Marin show. I am delighted that it was a success and that you disposed of all the catalogues.

Your kind words touched me deeply, and rather embarrassed me because I had meant to write to you long before this - as a matter of fact, as soon as I returned from Boston - to tell you what a superb job you did in the presentation. As much as I have admired the work of Marin all these years, I was never quite so impressed as I was when I walked into the Boston Museum galleries. It was truly superb installation, with all the pictures in the right context and generally in the right juxtaposition. A good many Marin admirers went to Boston especially for the exhibition and without exception enthused not only about the paintings but also, and I might say more so, about the way they were presented.

Another embarrassment I might just as well get away with now is the fact that I did not write you the appropriate letter of thanks for the lovely party and the gay evening. Please accept my, if tardy, gratitude.

When are you coming to New York? It is always a great pleasure to see you.

My best regards, and please remember me to Mrs. Rossiter.

Sincerely yours,

EGH:ah

blue green version of desert & sky.
If you still have the painting, I'd
appreciate it if you could send it
up to us for another look in
our surroundings.

Do be sure to call us next
time you're in Boston. We'd love
to have you see our house.

Cordially,

Lybil Stone

for to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 27, 1955

Mr. Sam Cantey, III
Assistant Vice President
First National Bank
Fort Worth, Texas

Dear Sam:

Just as I was about ready to believe that you had forgotten me completely, I received not only your very nice note, but the very flattering enclosure and I am doubly thankful.

Several weeks ago I shipped to the State University of Iowa a large exhibition of paintings the Dean asked me to select for the Arts Festival festivities and the University commencement. It was fun choosing exactly what I personally considered outstanding pictures and I expect to hear the reverberations any time now, or right after the opening. But I shall be equally glad to help Mrs. Holden with the Texas Technological College show, no matter how small the budget is. You know how much I like to break into new territory and Texas is a special pet of mine, in spite of the fact that I have not been down there since my first visit several years ago. When I reorganized the gallery plan, I expected to be a lady of leisure with nothing to do but to fly from town to town. Somehow the plan has not work out that way and I seem to be busier than ever. However, during the summer I am going to concentrate on methods to reduce the gallery activities per se and really see the world.

Meanwhile, I hope that you will find occasion to be in New York in the near future. It will be wonderful to see you and Betsey.

My very best regards.

Sincerely yours,

EGH:nh

Ole Henrik Moe,
Cherry Hill Road,
Princeton, N.J.

Dear Mr. Moe:

Princeton, 21. May 1955

The Downtown Gallery,
32 East 51 Street,
New York, N.Y.

Will you, please, send me glossy prints for reproduction
of the following photographs of Ben Shahn paintings:

- 1) Reconstruction, 1945 (Colten 5271-1) *Whitney Museum*
- 2) The Blind Accordionplayer (Colten 5312-1) *Reubens - 21 E. 87*
- 3) Father and Child (Sunami 5) *James Small Selby
Cresley Lodge Rd.
New Canaan, Conn.*
- 4) The Anatomical Man (Baker 4284)
- 5) Arch of Triumph " 1692
- 6) Truman and Dewey " 9040
- 7) Silent Music " 3691
- 8) Sound in the Mulberry Trees " 2053
- 9) Cybernetics " 12-924
- 10) Blind Botanist " 15-297

I would also appreciate very much if you could get me photographs
of some of his murals, for instance the detail of the emigrants
arriving fra New Jersey Homesteads and the Cotton Picker of the
Bronx P.O. as well as the two negro woman on the bridge from
the Social Security Building in Washington, D.C.

Would you be so kind as to send these prints collect to

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

May 14, 1968

Mr. Charles G. Bearce
87 Porter Street
Melrose 78, Massachusetts

Dear Mr. Bearce:

Thank you for your letter of May 13. It is unfortunate that there had been such a long delay in replying, as we were obliged to ship the pictures to Iowa City meanwhile.

However, if the time element of production can be reduced from four weeks to two weeks, there would still be time to apply the stretchers before the date of the commencement.

Won't you please wire me, collect, regarding timing and also approximate price for the three sets of stretchers. Thank you for your cooperation.

Sincerely yours,

EGH:mh

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

GLADIOLI IN WHITE PITCHER

Oil, 29 x 22 1/2"

Gift of Wright Ludington

STILL LIFE WITH PITCHER AND PEACHES

Drawing, colored crayon, 26 x 20"

Gift of Wright Ludington

TIMOTHY

Drawing, colored crayon, 20 3/4 x 31 1/2"

Gift of Wright Ludington

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

STANFORD UNIVERSITY
STANFORD, CALIFORNIA

ART GALLERY AND MUSEUM

May 18, 1955

65
g
300
Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

As of today we have shipped by Railway Express the drawings you loaned us for our 20th Century Drawings Show and hope they reach you in good condition when returned to you by our agent, the Berkeley Express & Moving Company.

We thank you for your contribution in making the exhibition a success.

Cordially,

Helen S. Cross

Mrs. Robert Cross
Associate Director

RC:hc

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

14 May, 1955

305 Warren St.,
Brookline 46, Mass.

Dear Mrs. Halpert:

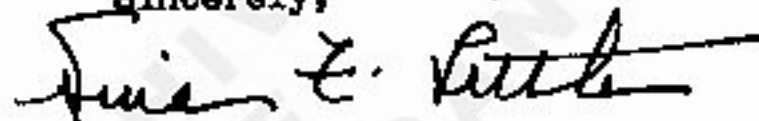
When last at the Frick Library I saw photos of portraits by Erastus Salisbury Field of a Mr. and Mrs. Franklin Pearce, at one time owned by the Downtown Gallery.

Because of the similarity of the lady to our Mrs. Pearce by the same artist at Williamsburg, and the same surname, I thought I would like to obtain photos of the Franklin Pearces for comparison and to put in our files, not for reproduction.

I am wondering if I could obtain photos of these pictures from you, or I should be glad to write direct to the owners for permission? A note at the Frick indicates that the photos were taken by Colten Photos, NYC, neg no. 3634 - 1A.

With many thanks and best wishes,

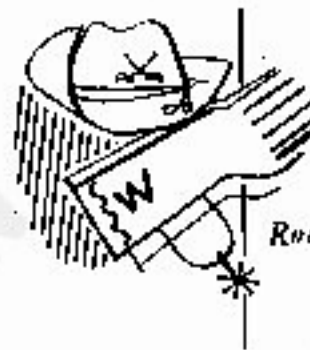
Sincerely,



(Mrs.) Nina Fletcher Little
Consultant

Mrs. Edith Gregor Halpert
32 East 51 St.,
New York, N.Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Rough Rider Room

HOTEL ROOSEVELT

SEATTLE | WASHINGTON

May 20, 1955

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpent:

I returned this week from a flight to Tokyo to find the photographs of the small webbers had arrived. From the photos, I like best "Woman Looking at Picture." If this one is available, I wish to have it. Please send me a bill for this painting and the Kuniyoshi, but keep the paintings at the gallery for the time being. We have a house rented for the summer on Lake Washington, but we will not move into it until the first week of June, and I have no convenient place to keep the pictures until June.

A few days ago, I talked to some artists in Tokyo, and they were very pleased that their paintings are being well received at the watercolor exhibit at the Brooklyn Museum. This will do our country a lot of good in Japan.

Not long ago a group of Japanese paintings were exhibited in Moscow. The Russian Govt. bought all the paintings. The Japanese fell all over themselves with joy — not necessarily because the Russians bought the paintings, but because somebody bought them. Anyway, it turned out to be an very effective (and so inexpensive) piece of goodwill propaganda.



Seattle: New Washington, Benjamin Franklin, Mayflower, Roosevelt; Spokane, Wash.: Danforth; Tacoma: Winthrop; Wenatchee, Wash.: Cordian;
Walla Walla, Wash.: Marx; Whitman; Bellingham, Wash.: Leopold; Salt Lake City: Newhouse; Vancouver, B. C.: Georgia;
Portland: Multnomah, Benton; Boise, Idaho: Boise, Owyhee; Pocatello, Idaho: Bonnick; Billings, Montana: Northern;
Denver, Colorado: Cosmopolitan; San Francisco: Sir Francis Drake, Marine; Los Angeles: Mayfair; Palm Springs: The Oasis

San Francisco Te. Francis now affiliated

May 16, 1955

Mr. Milton Lowenthal
1150 Park Avenue
New York, New York

Dear Micky:

As I advised you, after a brief talk with Elizabeth Navas, she is really very enthusiastic about the Jacob Lawrence series of John Brown. Because I have been flitting about (I have just returned from Washington where I saw the John Marin exhibition) and am about ready to fly to Chicago and Detroit, I did not have a n opportunity to go into the matter with her further, but shall do so as soon as I return.

Meanwhile, I spent a good deal of time with Fred Wight, who as you know organized a number of exhibitions including Zerbe, Levine, Graves and most recently Marin, and has written some excellent forewords to the catalogues he prepared. As you know too, he moved from the Institute at Boston to the University of California in Los Angeles, where a beautiful gallery already exists and an addition is about to be made. He is very eager to add to the small collection of American paintings, but while he has full cooperation in his job as director of the museum, there are no funds available for purchase. I would therefore, highly recommend that you present the Gatch painting to U.C.L.A. The west coast really needs good American art, but where there are funds I am opposed to outright gifts. In this instance there is every reason to make the addition of the Gatch to the collection. How about it?

Incidentally, will you give me further particulars so that I can give you a valuation on the Gatch. I can also give you an appraisal of \$4400. on the twenty-two paintings by Lawrence, an average of \$200. each.

I expect to be back from my trip at the end of the week. Will you get in touch with me then.

Best regards.

Sincerely yours,

May 3, 1955

Mr. Carl Zigrosser, Curator
Prints and Drawings
Philadelphia Museum of Art
Parkway at Fairmount Avenue
Philadelphia 30, Pennsylvania

Dear Carl:

My, but you sounded cross in your letter. Evidently I presented the matter very badly. When I talked about the "\$10. each" idea I was referring to the entire collection which includes a great many minor Sloans, a group of Kuhns and of Webers lithographs. If I eliminate the cream which sell at very high prices and offer those at \$10. I would have to take a tremendous loss on the balance. I am sorry that I did not explain myself when you were here, but the prints had already been shipped.

If you return them at our expense I shall be very grateful for your cooperation.

Sincerely yours,

EGH:mb

for publishing information regarding sales transactions, searchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 23, 1955

Mrs. Nina Fletcher Little
305 Warren Street
Brookline 46, Massachusetts

Dear Mrs. Little:

I am sorry that I did not answer your letter sooner. When it arrived I was preparing for a trip to the middle west and now I am trying to clean up all the work that had accumulated in my absence.

The pair photographed by Colten is correctly named Mr. and Mrs. Franklin Pearce. This pair belongs to me personally, but at present is on tour in an exhibition.

Quite some time ago someone called out attention to the fact that the portraits in the Williamsburg collection were not of Mr. and Mrs. Pearce and supplied the correct name. Somewhere in my files I have that information and shall send it to you the first moment I get.

Did I mention to you that I purchased last summer a panorama by Field illustrating an imaginary trip around the world. This measures 80 feet by 14 inches in height and is quite an extraordinary document and a remarkable painting. If you should be in New York in the near future, do stop by. I should love to show this to you - and it will be so nice to see you again.

Sincerely yours,

EGH:ah

for publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



**south plains
art
guild**
3408-38th
LUBBOCK, TEXAS

Via Air Mail
Prepaid
6/6/55

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Virginia Field
American Federation of Arts
1083 5th Ave
N.Y. 28, N.Y.

Bill for Air freight
Dec Fr 9/15³⁶
air

Dear Mrs Field,

John Meigs of San Patricio,
New Mexico has requested me
write for the booklet - 300 in number
@ 10¢

"A.B.C. For Collectors of American
Contemporary Art" for a

project in connection with his
showing he will hang here in

Lubbock - May 29. He requested
I ask you to forward to the

Princeton Press in hope they will
quash the order out to us in order
for us to use beginning May 29th

Thanking you - Sincerely,
(Mrs.) Joyce Irwin

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THEODORE D. TAUSSIG
120 WALL STREET
NEW YORK 5, N. Y.

WHITEHALL 3-8189

GENERAL INSURANCE
LIFE INSURANCE

May 20, 1955

The Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Att: Mrs. Edith G. Halpert

Re: Damage to Harnett painting, "After The Hunt"

Dear Edith:

As per our telephonic conversation today, I am enclosing Proof of Loss for your signature on the line so indicated. Finally, I have settled the claim in the total amount of \$ 1,310. that you requested.

Of course, the Insurance Company has subrogation rights and undoubtedly will attempt to recover from The Railway Express Agency, Inc. and/or The National Gallery of Art. If you have any thoughts concerning the loss you suffered because of the depreciation of \$ 3,000. allowed as against \$ 960. to be received from the Insurance Company, please let me know.

By the way, Edith, in view of the large differential between the acquisition cost and the selling price, I suggest that you think seriously of adding some percentage to the cost for your monthly reports of insurance values. We discussed this before but you said you wanted to hold it in abeyance until this claim was settled.

Best regards.

Sincerely,



TDT:em
encl.

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 4, 1955

Frigidaire Sales Corp.
1775 Broadway,
New York, N.Y.

Re: Downtown Gallery
32 East 51st Street

Attention: Mr. Waterbury

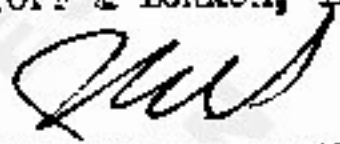
Dear Mr. Waterbury:

Confirming our verbal order, please furnish and have installed in Miss Halpert's office in the above premises one 1/2 ton Frigidaire Air Conditioning unit, model ART 50. Unit to be installed in the transom over the window and with the switch to be brought down so that it can be controlled from the wall. Cost of this unit to be \$198.00, and you will have it installed for the additional sum of \$55.00.

Very truly yours,

SCHWARZKOPF & LUKACH, INC.

By:


Irving M. Schwarzkopf

IMS/pyk

MODERN FRENCH AND AMERICAN PAINTING, 1920 - 1940

A LOAN EXHIBITION AT THE WILDENSTEIN GALLERY FOR THE BENEFIT
OF THE LA NAPOULE ART FOUNDATION

May 4 through 28, 1955

REQUEST FOR LOAN

Collection or Museum: Miss Edith Halpert
The Downtown Gallery
32 East 51st Street, New York, N. Y.

Description of Loan: Hot Still Scene for Six Colors, oil, 1939-40
by DAVIS

Poppies, water color, 1929
by DEMUTH

Strong Woman and Child, oil, 1925
by KUNIYOSHI

Holbrook's Bridge, oil, 1935
by DOVE

or

Naples Yellow Morning, oil, 1935
by DOVE

All expenses in connection with the handling, packing, transportation, and insurance will be born by the La Napoule Art Foundation.

Arrangements will be subsequently made for pick up and return of paintings at the convenience of the lenders.

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Edwin C. Wilson
3122 P Street, N. W.
Washington 7, D. C.

May 24, 1955

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22, N. Y.

Dear Mrs. Halpert:

Many thanks for your letter of the 23rd.

The Security Storage Company will pack and ship the
Stuart Davis watercolor the first of next week.

I shall look forward to another visit to the Gallery
when next in New York in the fall.

Hoping that you have a pleasant summer,

Yours sincerely,

Edwin C. Wilson

when picture arrives
for ink credit

for to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY - ANDOVER, MASSACHUSETTS

May 7, 1955

Dear Edith:

I am returning the photograph of the Zorach sculpture. I like it, but I think our Art Committee won't like it that much. Some day I hope he will be represented in our collection by a first rate piece. It is long overdue.

Cordially,

Bart

Bartlett H. Hayes, Jr.
Director

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

bhh/t

enc.

Dictated by Mr. Hayes,
Signed in his absence.

for to publishing information regarding sales transactions, members are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

704
May 17, 1955

Dr. Philip B. Sullivan
104 Emerson Street
Haverhill, Massachusetts

Dear Dr. Sullivan:

Thank you for your note.

So many of the paintings mentioned in the article to which you refer have been sold and the demands for added rental so far beyond our expectations, that we have been limiting our activities in the field. However, we are eager to resume and are now assembling additional paintings.

The arrangement covers the loan of not more than ten pictures to any office for a period of three months. The rental fee is based entirely on the selling price of the pictures chosen, and amounts to 10% of the total selling price. However, any purchase that is made is reduced in price by the rental fee of that picture.

The artists included are represented in many major museums in the United States and those listed below of course are in high brackets, but we have quite a group of younger artists who are also established and who have paintings in all media and a variety of subject matter, ranging in price for small pictures at \$100. to large examples up to \$500., or a rental fee of \$10. to \$50. for the three months.

Is there any possibility that you will be in New York in the near future? It is very difficult because of the great variety of personalities involved, for us to make specific recommendations. However, if you are not planning to be in New York we shall endeavor to assemble a group of photographs of the paintings so that you may make a tentative selection. Please let me know.

Sincerely yours,

EGH:mb

May 27, 1966

Mr. Merle Armitage
Manzanita Ranch
P.O. Box 157
Yucca Valley, California

Dear Mr. Armitage:

It was so nice to hear from you.

Indeed there are some fascinating silkscreens produced by Ben Shahn during the past two or three years, including both black and white and a group in color. We could send you an example of each, but it seems more practical for you to stop off at the Landau Gallery at 702 North La Cienega, Los Angeles, unless my geographical knowledge is as bad as I think it is. Yucca Valley should not be too far away, but if it is let me know and I shall send you several of the prints on approval.

The titles and prices are listed below:

Phoenix #1	\$90.
Phoenix #2	35.
Profile	35.
Patterson #1	90.
Patterson #2	30.
Where There's a Book	15.
Calabanes	35.

You might indicate which of these would be of more interest to you for mailing in the near future, unless - and I repeat - you can make the Landau Gallery and see them properly presented.

My very best regards.

Sincerely yours,

EGH:sh

cc: Mr. Felix Landau

T H E D E N V E R A R T M U S E U M

SCHLEIER MEMORIAL GALLERY FOURTEENTH AVENUE AND ACOMA STREET DENVER 4, COLORADO TELEPHONE: TA. 6337
ADMINISTRATIVE OFFICES • CHILDREN'S MUSEUM OFFICE • PUBLIC RELATIONS OFFICE • MEMBERSHIP • CHANGING EXHIBITIONS

May 4, 1955

L. Allen
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

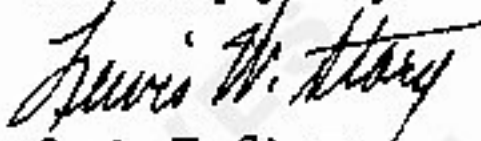
Dear Mr. Allen:

According to our records we shipped Ben Shahn's painting "Peter and the Wolf" to you on January 7, 1955. I had the Denver office of Railway Express wire New York after receiving your card and they reported that crate was delivered to you on January 17th. The Railway Express Company is holding a receipt with the signature of John Manney of The Downtown Gallery.

The Express number of our shipment was 14871 — in case you keep a record of receipt numbers or need to inquire about it at the New York office.

I hope that this clears the matter up. Please let me know if the Express Company's records are in error. We very much appreciated the loan and would sincerely regret causing you any inconvenience.

Sincerely yours,



Lewis W. Story
Assistant to the Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

2. What artist's work, in your opinion, has shown the greatest price rise due to the work and influence of a specific dealer or a specific critic? We would appreciate replies to this question as it applies to

a) living artists

b) artists of the 19th century or recent past

c) all others

3. What painting, or artist, or school has shown a pronounced rise in prices due to

a) specific exhibitions (the Armory Show, for example?):

b) a fashion or vogue that may not last:

c) influences outside the art world, like popularization by magazines or newspapers:

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SLATER MEMORIAL MUSEUM
(cont.)

Kuniyoshi, Yasuo (1893-1953)

29.	Flowers	1921	ink
30.	Flowers	1932	oil
31.	Juggler	1952	casein
32.	Twilight	1952	ink

Lea, Wesley ()

33.	The Quarry	1953	w.c.
-----	------------	------	------

Lewandowski, Edmund ()

34.	Open Door	1954	gouache
-----	-----------	------	---------

Marin, Joann (1870-1953)

35.	Movement-Sea and Sky	1946	oil
-----	----------------------	------	-----

Morris, George L. K. ()

36.	Project for A Mural	1943	w.c. & coll.
-----	---------------------	------	--------------

O'Keefe, Georgia (1887-)

37.	Lightning at Sea	1922	pastel
38.	Ram's Horns	c.1948	pencil

Pascin, Jules (1885-1930)

39.	Street Scene-Miami	1916	w.c.
-----	--------------------	------	------

Reiss, Wallace (1925-)

40.	Judgement Day	1951	oil
-----	---------------	------	-----

Ribak, Louis (1903-)

41.	Rocks and Petroglyphs	1952	oil
-----	-----------------------	------	-----

Seligor, Charles ()

42.	Stones in the Rough	1951	w.c.
-----	---------------------	------	------

Sheeler, Charles (1883-)

43.	Still Life-Spanish Shawl	1912	oil
44.	Gladioli and Zinnias	1917	conte cr.
45.	Barn Abstraction	1918	litho.
46.	Vermont Landscape	1924	crayon
47.	Yachts	1924	litho.
48.	Apples on Pewter Plate	1926	w.c.
49.	Spring Interior	1927	oil
50.	Magnolia	1946	tempera
51.	On the Theme of Farm Buildings #2	1947	oil
52.	Architectural Planes	1947	oil
53.	Conversation Piece #2	1952	tempera
54.	Ore Into Iron	1952	oil

Spencer, Niles (1893-1952)

55.	New York Buildings	1922	w.c.
56.	Down the Hill	1924	oil
57.	The Red Table	1927	oil
58.	Near New London	1940	oil

Stella, Joseph (1877-1946)

59.	Song of the Nightingale-Sketch	c.1927	w.c.
-----	--------------------------------	--------	------

Tamayo, Rufino (1899-)

60.	Woman from Tehautepes	1937	w.c.
-----	-----------------------	------	------

Not to publishing information regarding sales transactions, reservations are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE PHILLIPS GALLERY

A COLLECTION OF MODERN ART AND ITS SOURCES

1600 TWENTY-FIRST ST., N. W. WASHINGTON 9, D. C.

Duncan Phillips, Director
Marjorie Phillips, Associate Director
Elmira Bier, Assistant to Director
In Charge of Music

May 6, 1955

Mrs. Edith G. Halpert and
John Marin Jr.,
Downtown Gallery, 32 E. 51st Street, New York.

Dear Mrs. Halpert and John:

As the date of the Marin Memorial Exhibition in our Gallery draws near we are wondering if either or both of you are planning to come down and see our presentation. We are not yet certain how and where we will hang all the paintings listed in the Catalog and whether we can create in our old house the proper setting and the uninterrupted continuity which this great retrospective survey requires. All we can say is that we will do the best we can leaving only as much of the Permanent Collection on view as to make our Gallery recognizable.

As you know the opening day is Sunday, May 15th and, like every other Sunday afternoon, we will open to the public at two o'clock and remain open until seven. We never have receptions or private views on our opening days. At five there is to be a distinguished concert arranged by Miss Bier especially, with the kind of music Marin loved, Bach and Mozart, violin and harpsichord. That will be her contribution to our tribute, and mine will be a few words before Frederick Wight begins his lecture Monday night. My wife and I would enjoy having you both to lunch at our house on Sunday at one-thirty - with us and with Frederick Wight - and all going together to the Gallery. Unfortunately later that evening we may have to go to another engagement but I hope that if you come to Washington you can stay for Wight's lecture on the 16th at 8.30. With warmest regards,

Sincerely,

Duncan Phillips

DP.E

1
Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.